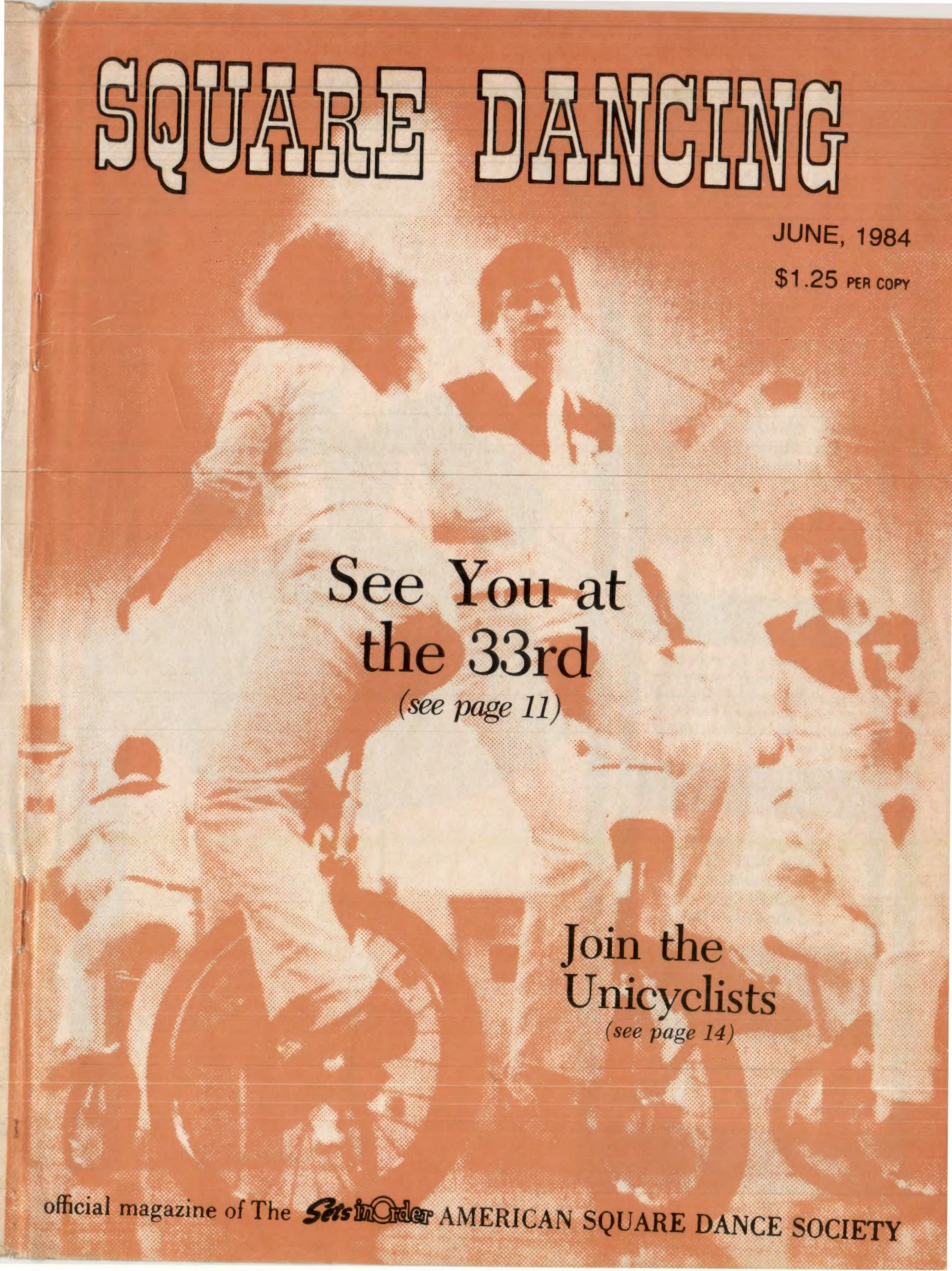


# SQUARE DANCING



JUNE, 1984

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*(see page 11)*

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*(see page 14)*

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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Since the article on our radio square dance program appeared in your magazine last October, we have had inquiries from various places in the U.S. and Eastern Canada as to how a program of this nature could be set up. I have answered each letter. In the last two months we have tried a couple of new twists. One is to cross-reference my square dance material with the Western music our station, CIGV, plays. Currently I have 100 singing calls so referenced. This enables me to present a singing call followed by the same tune done by a current country music recording artist. Some of our square dance instrumentals have been played by our morning DJ. He says that's the music that'll get anybody going in the morning. If any callers or cuers are in this area on a Monday night, I would be

pleased to have them as a guest on the program. Just ask them to bring along their favorite records. They can let me know in advance at my home address, 610 Valiant Dr., Penticton, British Columbia V2A 7K8. I'm also happy to plug any new square dance records on the air if the producers send me copies.

Trev Dreaper  
British Columbia, Canada

Dear Editor:

I wish to thank the staff of SIOASDS for awarding me a scholarship last year. I attended the Bill Peters Caller School in Las Vegas in August. It was exactly what I needed. Since then I have started two beginner classes and am applying what I learned. Because of this opportunity my growth, as a caller, has been enhanced ten fold. I plan to attend a caller school again next year as I have only scratched the surface.

Jon Sanborn  
Salinas, California

Dear Editor:

Your March issue was packed with loads of ideas for those of us in leadership positions. Keep up the good work . . . I also want to tell you about a young Japanese girl who came to Portland about 15 years ago on a visit. We made contact with her and took her dancing. When she returned to Japan we continued to

*Please see LETTERS, page 63*

## SQUARE DANCING

(ISSN 0037-2889)

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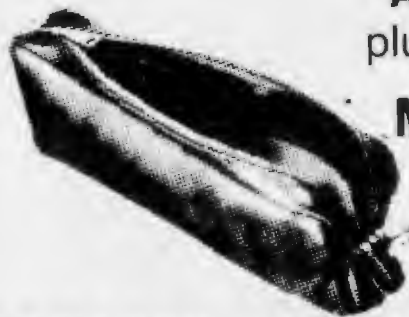
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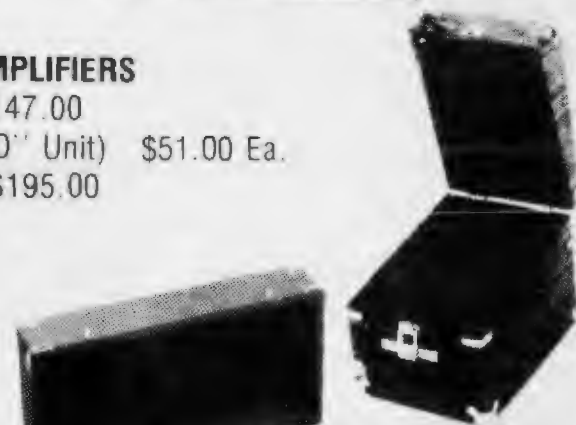
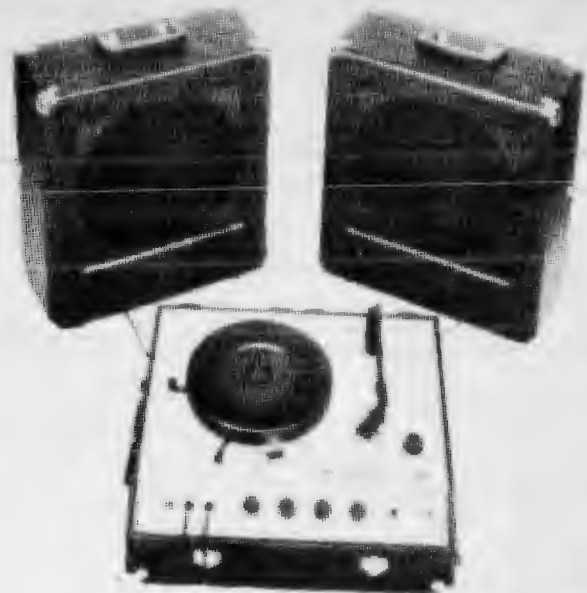
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June, 1984

**S**QUARE DANCE WEEK will take on a different appearance this year. Instead of a one week celebration, the entire month of September will be recognized as Square Dance Month. Originally square dance weeks occurred at various times, usually in conjunction with a state festival or some large square dance happening. Then it was felt that if all of the celebrations could be coordinated into the same week of observance throughout the square dance world, the impact on the non-dancing public would be tremendous. And, it has been.

Now, because further study shows that new classes start at a number of different times during September, the whole month will be spotlighted. Legacy's in the "driver's seat" on this and we'll be passing along more thoughts in the next couple of months.

☆☆☆

As we see it, the square dance race for the Olympics was uphill all the way. Those in charge, choreographically, were simply not knowledgeable about square dancing. What they really wanted was a large group of individuals to form eye-appealing patterns on the turf. Square dancers would have been pleased to provide any number of well-trained, costumed dancers to give a first-class performance of this country's folk dance. Unfortunately, the two points of view just never got together. We're sorry. Both the Olympics and square dancing would have benefited.

### *Thank You for the Dance!*

**W**E HAD OCCASION RECENTLY to drop in on a dance in our area and, while we had some good dancing, we did, suddenly, get the

strange feeling that something was missing.

The caller, an old friend, was in excellent form that evening. We'd always considered him a crowd pleaser, but this evening in particular, the dance was something special. His choice of programming, the blending of singing calls with his patter, the use of enough familiar material along with the occasional new singing call provided a great combination of dancing enjoyment. However, there was a void and it took us a while to find out what it was.

A tip had just ended. An especially good tip at that, but no one was applauding. Oh, perhaps there was a scattering of handclaps, here and there, but in looking at the square we were in and then looking at others around the room, everyone was busily engaged in piling hands in the center of their square then, suddenly, like an erupting volcano, raising the hands like some high school cheerleader and, while a few of the dancers stayed in place to talk with friends, others left for the sidelines.

This method of ending a square may be familiar to you and it may be the custom in your area and I'm sure that it has been going on in ours for some time. It's just that we haven't been too aware of it. Perhaps what we missed most was the exuberance of individuals saying by their applause, "Thank you for dancing with us." To the caller up there on the platform who had just called his heart out and who probably had spent hours in planning his program, a bit of enthusiastic applause would have said "Thank you for a job well done!" Then if you get right down to it, applause just might be saying, "Wow! We got through that one safely."

We realize there are a lot of ways to say "thank you" at the end of a tip. Sometimes the action of handclapping is a positive sign that we're pleased to be square dancers, that we enjoy the whole activity, the caller, the dancers we're with, everything. We miss it when it's not there.

It's not that we're particularly interested in being noisy but a bit of spontaneous applause at this point in an evening always has seemed appropriate and if you asked us our preference, we'd say, "Clap your heart out and let everybody have a few moments of natural laughter and thank you's. It's always felt good."



## Square Dancing's Fun – Why Not Show It?

**E**ACH MONTH our mail brings in snapshots of square dancing from all parts of the world. Some we can use in the magazine. Some, because of under or overexposure, are simply not usable. All too frequently the shot will show a square or a roomful of dancers in action, all with serious expressions on their faces—no one smiling. We've seen pictures of this type used in newspaper clippings that have been sent us and, more than once, the caption will start out "Square dancing is fun . . ."

Of course, we understand why this is. We know that, once the tip is over and the dancers have had an opportunity to release their feelings that the laughter and applause may go on for minutes. "It takes concentration in today's dancing to keep track of what we're doing, to be in the right place at the right time, and to hold up our one-eighth of the responsibility." That's true, of course. That's why, perhaps,



- 14 The Mayfield Unicyclists
- 16 Callerlab Holds Its Eleventh
- 18 Publications, 1984
- 25 Experimental Notes
- 26 Sweepstakes Awards
- 27 A Dance For Recognition
- 28 4th National Canadian Convention
- 29 S/D Comes to the Waltz Capitol
- 30 A Unique College Text
- 31 Advanced Dancing by Bill Davis
- 32 Mostly Modular by Cal Campbell
- 34 Take A Good Look: Chase The Tag
- 35 The Dancers Walkthru
- 38 Traditional Treasury by Ed Butenhof
- 39 Roundancer Module: Convention Talk
- 40 Paging the Round Dancers:  
Jim and Dottie McCord
- 41 Callers Notebook by Jerry Helt
- 45 Ladies On The Square
- 46 Style Lab: Anything and Spread
- 48 Contra Corner by Lannie McQuaide
- 49 Round The World
- 51 Graduation, Japanese Style
- 53 Workshop
- 62 Caller Of The Month: John Eubanks
- 70 On The Record
- 76 Current Releases
- 94 Square Dance Date Book
- 110 Fashion Feature

when we watch a demonstration of square dancing and are told "These people are having a ball!" we wonder, "Can this be true?"

It's one thing to dance for one's own amazement and joy. We know there's a time to express these feelings facially and vocally. It's quite another thing, however, when we're "selling" square dancing to others, when we're part of a television performance, a demonstration in front of the local PTA, or part of a pageant put on by the community. Here, we want people to see, by the expressions on our faces, that we *are* enjoying ourselves.

This is why, when we see a demonstration put together during square dance month or at some one-night-stand when we hope to recruit newcomers, impressing the audience by our skill and dexterity is only one part of the performance. All too often the most complicated, newest, latest and greatest bit of choreography are anything but pleasing to the eye.

On the other hand, take some of the simplest patterns you learned as a new dancer—the star figures, circles and lines—the more you dance them, the more fun you had and the more opportunity to laugh a little and, in a way, you could "just turn off your brain and have a ball!" But, more than that, the patterns were eye-appealing. A grand square, if done correctly and to the phrase of the music, is a pleasure to watch because it blends the music and the dance. The old Texas Star and other similar, simple patterns are pleasing to the viewer.

Where the difficult, highly complicated patterns may cause a viewer to say, "Hey, that's fantastic but it looks too difficult for me," the viewer, watching a group of smooth dancers do some of the simplest patterns is likely to turn to his or her partner with the remark, "Hey! That looks like something I could do—It looks like fun—Let's give it a try . . ."

Give this some thought the next time the folks at the local shopping mall ask your club to put on a demonstration. Remember this when, as angels, you put together a demonstration for those just enjoying their second night of a beginners' class. Let them see the dances they've been taught, the way they appear when experienced dancers do them with joy and in a manner the caller would like his newcomers to dance them. □ □ □



# BALTIMORE



**F**OR THE THIRD TIME in the last three decades, the granddaddy of all square dance events moves to the East Coast. The previous two, Miami, 1962, attracted 10,336 and Atlantic City, 1977, brought together 24,568. Later this month it is possible that a number equal to the combined total of both these earlier Conventions will converge on Baltimore, in one of this nation's original 13 colonies—Maryland.

Regardless of the number in attendance, this year's National is bound to be a super event in every meaning of the word. Registrants from all part of North America as well as from many countries in Europe will have an opportunity not only to dance to many fine callers and with dancers from all over, but to attend many useful and educational seminars for which these Conventions are noted.

The success of this and other recent National Square Dance Conventions is no accident. Tens of thousands of volunteer man hours have been devoted to the final production. More than six years ago, the people of Maryland set their sights on winning the bid to host the 1984 "Big One." In 1980, the selection of Baltimore was announced and since that time and for the past four years, the great

majority of square dancers in Maryland have been busily planning what they feel will be a truly memorable square dance experience.

---

## The 33<sup>RD</sup> National Square Dance Convention

Baltimore, Maryland  
June 28, 29, 30, 1984

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While there may be a tendency to compare one Convention with another based on its size, location and other features, the majority of square dancers have come to realize that each Convention is an independent sampling of the hospitality and square dancing joy that each area has to offer.

### **If This is Your First Convention**

Dancing at one of these gigantic affairs is not quite the same as dancing on a hardwood





Governor, Harry Hughes



HARRY HUGHES  
GOVERNOR

STATE OF MARYLAND  
EXECUTIVE DEPARTMENT  
ANNAPOLIS, MARYLAND 21404

February 24, 1984

MESSAGE FROM GOVERNOR HARRY HUGHES

I am pleased to extend greetings to all of those attending the 33rd National Square Dance Convention. To those of you visiting Maryland for the first time, I extend an especially warm welcome and my hope that your stay here will be a pleasant one.

We in Maryland are proud to host this square dance convention. Square dancing is an important part of the cultural heritage of our state. To each of you, I send my best wishes for an enjoyable and rewarding convention.

Sincerely,

*Harry Hughes*  
Governor

floor with six or 10 squares in your own community. In order to provide room for several thousand squares of dancers, sacrifices have to be made. In place of the modest-sized hardwood floor will be gigantic areas where you may dance on smooth cement, asphalt tile or, even sometimes, on carpet. However, the sacrifice, if indeed a sacrifice exists, is offset immediately by the fact that you will be dancing with many people you've never met before. Make it a point, even if you travel to this Convention with others of your own club, to go out and fill a square with couples you've never met before. While your caller may be behind the mike for part of the program, try to see how many other callers from other areas you are able to dance to and then marvel, particularly if the caller comes from a non-English speaking country, that he calls in a language you can understand and follow.

### **Pace Yourself**

Take advice from those who have attended many three-day conventions and don't try to dance every tip, every day. Spend some time up in the stands just watching the dancing. Take a turn at observing the exhibitions and then, checking the printed program, find one or more of the clinics or discussion sessions where you can go and hear from veteran leaders and dancers what is going on in the rest of the square dance world. Here's your

opportunity to gather information you can take home with you and share with the members of your club. Here are ideas for after parties, club programs, recruiting drives and virtually every topic tied in with this activity.

As an aid to help you gather ideas on planning your itinerary, note the following program information on seminars, clinics and panels. Be sure to include a few trail dances and after parties for sheer enjoyment.

### **Follow the Tassel Trail**

Ever been stumped when a non-dancer asks you about the origins of square dancing? Want to know how to help your square recover faster when it breaks down? You'll learn the answers to these questions and many others at the Education Programs scheduled during the 33rd Convention.

"Follow the tassel trail" signs will lead you to panels, seminars and clinics where you can upgrade your knowledge in a variety of areas. And . . . you'll earn a blue and gold "tassel trail" ribbon after. The tassel, of course, refers to the graduate's cap, a fitting reward for those who study our country's National Folk Dance. All programs are free and require no advance registration—so plan to look in on some of the many fine presentations.

There will be 15 panels, among them Club Leadership, Recruiting and Keeping New Members, Problems of the Solo Dancer and



## How to Reach the News Media.

If camping is one of your *other* hobbies (square dancing is your favorite, we know), plan to attend the panel discussion on Camping For Square Dancers. You'll learn how to pack bulky crinolines and dresses in a trailer and hear about the fun of caravanning. Also, pick up some ideas for after-parties suited to the campground environment.

In addition, 10 seminars are on the agenda, covering such topics as Dancing as a Retirement Hobby, Caller and Club Relations, Contra Dancing by Computer and Creating a Club Flyer.

Did you know that Henry Ford had a great deal to do with the development of square dancing in the United States during this century? No? Well, discover the story at a special seminar focusing on the evolution of modern western square dancing, from its beginnings in Europe to what we enjoy today. The Vagabonds will be featured, a group of costumed dancers who combine demonstration with commentary as they perform.

Remember to try one of the clinics. Smooth Dancing, Youth Dancing, How to Help Your Square Recover and Teaching Square Dancing in School are sure to prove popular. Another clinic, Methods of Square Dance Calling for Square Dancers, is designed to offer dancers a bird's-eye view of dancing as seen from the caller's angle. Common formations used in patter calls as well as how the caller varies basic formations will be demonstrated. Knowing more about what the caller is doing can help you.

Most presentations will be offered only once, although a few will be repeated. Plan ahead by checking the Education Program Schedule in your Convention program. Education Chairmen are Bob and Betty Rappold, 10 Township Rd., Baltimore, MD 21222.

### Trail Dances

The following dances have been scheduled for you to enjoy en route to Baltimore. If known, the caller, sponsor and a contact number have been included in parentheses.

#### Saturday, June 23

Decatur Trinity Church, Memphis, TN — Box 18/442, Memphis 38181 — (901) 743-8405

#### Sunday, June 24

Allemande Hall, Chattanooga, TN (Buddy

Allison) (Plus) — 2548 Gunbarrel Rd., Chattanooga 37421

Winter Garden Dance Hall, Cheyenne, WY (Daryl Clendenin, Joe Saltel, Gordon Sutton, Bob Stutevoss)

#### Tuesday, June 26

Bayside Jr. High School, Virginia Beach, VA (Rhythm Records Staff) (Riptides) — 345 Lynn Shores Dr., Virginia Beach 23452 — 804) 486-1943

Pentagon Concourse, Washington, D.C. (B'n B's)

VFW, Iselin, NJ (Northern NJ S/D Assn.) 7th District Elementary School, Parkton and Maryland Line, MD (Prettyboy Swingers)

VFW Hall, Chicago Hgts, IL (Happy Swingers) — (142 Sorrento Dr., Schererville, IN 46375 — (219) 865-3497

Trail-end/out dances and after parties will be held at the Convention Center or Civic Center as follows. Check the Convention on arrival for an update.

#### Wednesday, June 27

Hall A, (John Marshall) (Advanced); Convention (Singles)

#### Thursday, June 28

Hall A (35th Nat. S/D Conv.); Hall B-C (South Carolina State Assn.); Rm. 137 (34th Nat. S/D Conv. Youth Dance); Lombard Rm. (Middle Atlantic Challenge Assn. — Advanced); Hopkins Rm. (Legacy After Party)

#### Friday, June 29

Hall A (34th Nat. S/D Conv.); Hall B-C (North Carolina Folk and S/D Fed.); Hall D (Florida Fed. of S/D); Rms. 307-310 (35th Nat. S/D Conv. — Rounds); Lombard Rm. (Middle Atlantic Challenge Assn. — Challenge); Howard Rm. (Cloggers After Party); Hopkins Rm. (Singles); Rms. 319, 321, 323 (34th Nat. S/D Conv. — Contrasts)

#### Saturday, June 30

Hall A (Louisiana S/D Assn.); Hall B-C (Delaware Valley Fed. of S/R/D); Hall D (36th Nat. S/D Conv.); Rms. 307-310 (34th Nat. S/D Conv. — Rounds); Arena (Metropolitan Chicago Assn. of S/D); Convention (Singles)

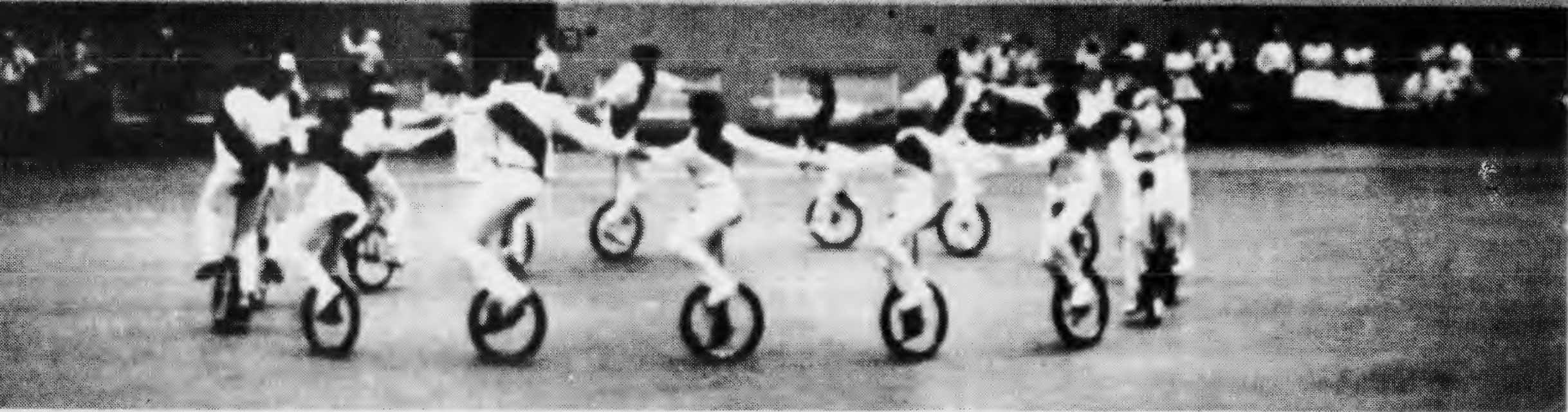
The welcome mat is out in Baltimore. No other event could be more appropriate to convince you of the giant proportions of this activity. The National Convention is indeed the showcase of American square dancing — the Official Folk Dance of the U.S.A. Be a part of it!

□ □ □



# WHILE IN BALTIMORE CATCH THE

# Mayfield Unicyclists



Standing ovations greeted these circling unicyclists as they performed several times at last year's National.

*A major attraction at the National each year are the daily display of exhibitions*

**A**NYTHING YOU CAN DO, I can do higher. This parody of a familiar Broadway tune seems to sum up the enthusiasm of the 18 young members of the Mayfield, Ohio, Unicycle Square Dance Team.

These two squares, and two alternates, make up what must be the world's most unu-

sual square dance exhibition group. Not only can they "dance" virtually everything that is danced under normal conditions, they perform their act several feet off the ground on unicycles.

The team, formed three years ago, is an off-shoot of a regular part of the curriculum in the Mayfield schools, where tenth graders can take a unit of unicycles in gym classes.

Looking down the road a bit, each elementary school in the district has some unicycles where the youngsters can start early to work up to being a part of the team.

Actually dancing on these one-wheelers may look simple as these young people do so, promenade and even do a partner swing, however, Bob Howell, veteran caller and one of the coaches of the group, says that it's a tricky operation and gets even trickier when dancers mount the tall, nine-foot unicycles.

Usually an exhibition will include two squares of unicycle dancers working simulta-



"Hang in there!" Team members Mary Leitch, Courtney Harris, Wendy DiVita and Mike Wellman promenade in fours to the delight of the viewers.



neously, sometimes as two independent groups, sometimes combined into a double square or Royal, which simply means that one square is working inside or beside the other.

Last year at the 32nd National Square Dance Convention in Louisville, the unicyclists brought down the house on several occasions when they did a teacup chain—not just the normal garden variety but as a double square. With more than a year to work on new routines, the crowds attending the 33rd National later this month in Baltimore, Maryland, will be treated to more of this amazing choreography.

Starting out in the summer of 1977, Mayfield Unicyclists entered their first parade in the community and this was the start of their outside activities. Later that same year, the unicyclists performed as a half-time treat for spectators at a Cleveland Cavaliers basketball game. As time went on, these single wheel dancers performed regularly at their own high school games. Coach and board member, Emily McCartney, along with coaches Gates Mills, Principal William Lauffer and a parent volunteer, Kay Wellman, all team up with caller Howell in putting the performances together.

When watching the complex movements of the unicyclists, a spectator asked one of the coaches recently, what was the most complex movement for these dancers to achieve. Expecting the answer to be some complicated pattern, he was surprised to hear that the basic do sa do was perhaps the most difficult, primarily because switching from a forward motion to backing up takes far more years experience than these performers have achieved.

"Instead of a do sa do," the coach explained, "we use a right arm turn and manage to achieve just about the same results."

By all means, if you're heading to Maryland the 28th of this month, do check your Convention program to find the schedule for the daily exhibitions. You'll enjoy all of them, but we guarantee that you'll be amazed at the Mayfield Unicyclists.

The photos on these pages and on the cover are samples of the newspaper publicity given to the Mayfield Unicyclists by the Sun Newspapers and the Louisville Times.



Wendy DiVita does a "high-level" grand right and left. This month the Mayfield dancers will be perched on 9 foot high unicycles.





# CALLERLAB Holds Eleventh

**I**N A MOST IMPRESSIVE MEETING more than 800 members of the International Association of Square Dance Callers met this past April at the Chicago Hyatt Regency Hotel. With the theme: Good Teaching is Far Reaching, most of the prime subjects covered in the three days of meetings hinged around one phase of the science of teaching or another. Basic lists were only changed slightly with a few calls removed from the Mainstream family groupings that will make little impact on the total list, and with one movement added to the Plus program. The crossing rule was dropped with one minor exception and essentially the lack of major changes seemed to reflect the desires of the caller/leaders to move on to other concerns.

Although all past Callerlab Conventions have zeroed in on the problems of gaining and retaining dancers, a great percentage of the time, this year, was directed to establishing

guidelines for more thorough teacher/ leadership in training new dancers and seeking methods of creating broader and more accessible programs at Mainstream.

Callerlab members, and there are approximately 1,400 of them scattered around the world, all have the opportunity and are encouraged to serve on one or more of the on-going committees. This year more than half of the Convention time was devoted to committee work with year-round activity slated for most.

Bob Van Antwerp was reappointed to serve another year as Chairman of the Callerlab Board of Governors. Serving with him on the Executive Committee are Cal Golden, Vice-Chairman, Norm Cross, Ernie Kinney and Don Williamson, John Kaltenthaler and Herb Egender will continue to serve as Executive Secretary and Assistant Executive Secretary.

The coveted Milestone Award, Callerlab's

More than 600 years of calling represented by these callers who received their 25-year calling certificates.







**CANDID VIEWS:** Theme of the Convention behind head table (opposite page). Don Beck presents Milestone award to Jim Mayo with JoAnn Mayo (inset). Chairman of Callerlab Board, Bob Van Antwerp, honors Marshall Flippo (left) while eight overseas leaders receive their Small World plaques from Van Antwerp (right).



highest honor for service to the activity, this year went to Jim Mayo, first Board Chairman of Callerlab. A Milestone was also awarded to the late Jim York whose early efforts for the growth of square dancing were acknowledged.

One of the many highlights of the Eleventh was a live show featuring the four calling members of the Red Boot record label. They literally, "brought down the house." Incidentally, coverage of the Red Boot show, plus more in-depth articles on the actions taking place at the Convention, will appear in upcoming issues of **SQUARE DANCING**. Information regarding any changes in the Caller-Teacher Manuals and Handbooks will also be spelled out. Callerlab members will receive information on the results of the Convention through their newsletter.

In two inspirational talks at the start of the meetings and at the final banquet, Chairman

Van Antwerp summed up the goals of the organization when he called upon every member to do his or her share in upholding the ideals and goals of Callerlab. "Our slogan 'Good Teaching is Far Reaching' is far more than just letters on a cloth sign. It's a reminder to all of us to do the best job we can to bring new dancers into this great and wonderful activity so that they are not only able to square dance but are *square dancers* — good square dancers — in every meaning of the words."

Even before leaving the Chicago Convention site, members were making plans to attend the twelfth Callerlab Convention to be held in Phoenix, Arizona, in 1985, March 31 (for pre-Convention meetings) through Wednesday noon, April 3rd. **NOTE:** If you're interested in becoming a member of this worldwide association and attending these meetings in the future, write to Callerlab: Box 679, Pocono Pines, PA 18350.

1984-85 Board members and their spouses.





# A Valuable Square Dance Communications Network

## PUBLICATIONS—1984

**A**N OFT UNSUNG CONTRIBUTOR to our activity is the area publication. These square dance magazines are a link in the chain of communication between the dancer and his activity. They put a person in touch with his hobby—present, past and future. The great percentage of these publications are a labor of love. Be aware of your local publication. Read it; support it!

The publications listed in this 1984 Directory are those known at the printing of this issue. We have not listed callers' note services. Because many area publications change their addresses and/or editors frequently, it is not possible to guarantee the accuracy of this list. We would appreciate notification of any changes. In addition to the area magazines listed are the following, with a wider geographical distribution.

**American Square Dance**, Stan & Cathie Burdick, Box 488, Huron, OH 44839

**Canadian Dancers News**, Bob & Audrey Milks, PO Box 5746, Station F, Ottawa, Ont. K2C 3M1

**National Square Dance Directory**, Gordon Goss, PO Box 54055, Jackson, MS 39208

**National Squares**, Floyd & Clare Lively, 6768 S. East St., #2, Indianapolis, IN 46227

**Overseas Dancers Newsletter**, Ted & Sonja Anthony, 5869 E. Caley Dr., Englewood, CO 80111

**Square Dancing**, Bob Osgood, 462 No. Robertson Blvd., Los Angeles, CA 90048



### Alabama

**ASARDA NEWS**—John & Dimple Williford  
925 Green Ridge Rd.  
Montgomery 36109

**BSDA TIPS**—Berenice Turner  
1220 Graymont Ave.  
Birmingham 35208

**HEART OF DIXIE CLOG NOTES**  
David Spencer, PO Box 7591,  
Mobile 36607

**MASDA NEWSLETTER**  
Betty Cline  
3407 Buckboard Rd.  
Montgomery 36116

**SQUARE TALK**  
Elaine Hastings, 4808 Easy St.  
Mobile 36619

**TEL-STAR NEWSLETTER**  
Sarah Whiteside  
10116 Bluff Dr., SE  
Huntsville 35803

### Alaska

**ALASKA SID**, Box 1856,  
Fairbanks 99707

### ALASKA FEDERATION NEWS

Jim & Ruby Sears, Rt. 1, Box 1009  
Ketchikan 99901

### Arizona

**FOLLOW THE SUN**  
Reed — Kay Davis  
6401 S. Dorsey Ln.  
Tempe 85283

**SQUARE NOTES**  
Shirley McCammond  
351 E. Hillcrest Pl.  
Tucson 85704

**TRAILER LIFE "SQUARE TALK"**  
Harriet Miles Kellen  
305 S. Val Vista 269  
Mesa 85204

### Arkansas

**ARKANSAS COUNTRY CHATTER**  
Neil Kelley, 31 Hampshire Cir.  
Little Rock 72212

**ARKANSAS SQUARE GRIT**  
Nadine Higgins, 6708 Westover Dr.  
Little Rock 72217

Leonard & Mary McKenzie  
11205 Birchwood Dr.  
Little Rock 72211

### California

**BACHELOR & BACHELORETTE NEWS**—Vicki Richards  
4438½ Briggs Ave.  
Montrose 91020

**BEAR FACTS**, The  
c/o Barbara Woodward  
27372 Marigold Ct.  
Hayward 94545

**CALIFORNIA CAROUSEL**  
Edna Gillespie  
422-A S. Lincoln Ave.  
Monterey Park 91754

**CALIFORNIA CONTRA**  
Leif Hetland, 8221 Crager Lane  
Anaheim 92804

**CALIFORNIA SQUARE DANCER**  
**THE BLUE BOOK**  
Bobbie Myrick, P.O. Box 5972  
El Monte 91734

**CENTRAL COAST S/D**  
**CHATTER**—LaVerne Schneider  
1356 Marsh St.  
San Luis Obispo 93401

**CLOG-O-GRAM**  
Bonnie Staley  
6950 Long Valley Spur  
Castroville 95012



CROSSTOWN RAG, The  
Andrea Fuller, 1405 Kahler Ct.  
San Jose 95132

CUE SHEET  
Helen Smithwick, 976 Garnet Ave.  
San Diego 92109

DANCER DIGGINS  
Thula Carr, 730 Ulloa St.  
San Francisco 94127

DANCER'S FORUM  
PO Box 502  
Santa Rosa 95402

GRAPEVINE—Bob Lingschied  
21021 Lanark St.  
Canoga Park 91304

HIGHLANDER SQUARE CHATTER  
Cleo Shore  
805 Via Del Norte  
Pomona 91766

HILLBILLY HERALD (clogging)  
David Schleidt  
11685 Darlington, #7,  
Los Angeles 90049

JEREMIAH SAYS  
Vel Tapken, 211 Goya Dr.  
Stockton 95207

LET'S DANCE—June Horn  
6200 Alhambra Way  
Martinez 94553

LOCAL SQUARE  
Kenn Reid, 17061 Montura Dr.  
San Diego 92128

NEWS & VIEWS  
J. Proctor  
5330 W. 127 St.  
Hawthorne 90250

NEWS AROUND COW COUNTIES  
Dick Kitson, 10622 Bryant St.  
Sp. 32, Yucaipa 92399

OPEN SQUARES  
Louis Rumbaugh  
10518 Long Beach Blvd.  
Lynwood 90262

THE PACESETTER  
PO Box 39586  
Los Angeles 90039

PALOSTAR—Pete Peters  
4676 Gavioto Ct.  
Oceanside 92054

PROMENADER, The  
Bob & Betty Sagaser  
P.O. Box 302  
Manteca 95336

PROMPTER, The—Chuck &  
Honey Wolfson, PO Box 310  
Coyote 95013

SAN JOAQUIN  
VALLEY S/D NEWS  
Monti Andrewson, PO Box 856  
Woodbridge 95258

SHASCADER, The  
Kathy Jose, 2171 Jewel Ln.  
Redding 96001

SQUARECASTER, The  
Erin Holloway, PO Box 13116  
Sacramento 95813

SQUARE DANCE NEWS  
Audrey Oburn, 1106 Audrey Ave.  
Campbell 95008

SQUARE DANCE PRACTICE  
John Sybalsky  
1555 Lakeside Dr.  
Oakland 94612

SQUARE DANCE—WHERE?  
Terry & Cricket Mosier  
PO Box 3248, Hayward 94540

SQUARE 'EM UP—Everett Adams  
9158 Rundelay Way  
Sacramento 95826

TRAIL BLAZER  
Celia Lovin  
3842 Howard Ave., #3  
Los Alamitos 90720

USDA TIP TALK  
Debbie McMahon, 3724 Dana St.  
Bakersfield 93306

VASD NEWS  
D. Bobbitt  
6565 So. Peach  
Fresno 93725

WESTERN ROUNDUP  
Janice Weller  
1129 Greendale St. W.  
W. Covina 91790

## Colorado

AMERICAN CLOGGING  
MAGAZINE  
Jim Golik  
320 Victoria  
Colorado Spings 80903

AMERICAN DANCE CIRCLE, The  
Linda Bradford, 1795 Quail St.  
Lakewood 80215

COLORADO R/D ASSN NEWS  
Sandy & Joan Wadding  
7050 Bryant Way  
Westminster 80030

COLORADO STATE S/D NEWS  
Ray & Verna Newman, PO Box 177  
Niwot 80544

COLORADO WEST COUNCIL  
NEWSLETTER—Howard Martsolf, Jr.  
3166 D½ Rd., Grand Junction 81501

DENVER AREA COUNCIL  
BULLETIN—Ben & Ruth Van Deest  
8725 W. 60th Ave.  
Arvada 80004

GUIDELINES (CALLERLAB)  
Herb Egender, 2928 So. Parker Ct.  
Aurora 80014

NE COLORADO S/D COUNCIL  
BULLETIN—Jane Hoffman  
420 Victoria Dr.  
Ft. Collins 80525

SAN LUIS VALLEY NEWS  
Patricia Swartz, PO Box 2014  
Del Norte 81132

SE AREA S/D BULLETIN  
Lou Maddock,  
120 E. Winters Dr., #50  
Colorado Springs 80907

## Connecticut

CONNECTICUT S/D  
CALENDAR—Russ Moorhouse  
PO Box 437, E. Windsor 06088

## Delaware

PEN-DEL FED-FAX  
Roger & Marian Owings  
1511 Lakewood Dr.  
Wilmington 19803

## Florida

BOW AND SWING  
George Deschambeau  
54 E. Main St., Apopka 32703

CUE CARD, The—K.O. &  
Phyllis Williams, Rt. 1, Box 115  
Titusville 32780

DOUBLE TOE TIMES (clogging)  
Bobbie Adams, PO Box 1004  
Longwood 32750

FOOTNOTES (clogging)  
Mary Jean Wright  
430 S.E. 4th St.  
Deerfield Beach 33441

GRAPEVINE, The  
Paul & Nita Walker  
11330 Woodsong Loop  
Jacksonville 32225



**KEEPIN' POSTED**  
Betty Bruce, 1082 Golfside Dr.  
Winter Park 32792

**PANHANDLE PRESS, The**  
Joy Vaccari, 227 Hughes St.  
Ft. Walton Beach 32548

**SQUARE DANCE BULLETIN**  
Danny Robinson, 1910 Conifer Ct.  
Winter Park 32792

**WEST COAST DANCER**  
Jack Pierson, Rt. 4, Box 473G  
3307 24th Ave., E.  
Palmetto 33561

**WHO, WHAT, WHERE, WHEN**  
M. Walther, 4441 NW 60 St.  
Ft. Lauderdale 33319

## **Georgia**

**IDA NEWSLETTER**  
Bettye Chambers, 4346 Angie Dr.  
Tucker 30084

**DIXIE CRIER**  
Price & Esther Terry  
1531 Coolwater Ct.  
Decatur 30033

**FLOP-EARED MULE (clogging)**  
Sheila Popwell, Box 478  
Hampton 30228

**FOOTNOTES**  
Jim & Dot Miller  
120 Pine Needle Dr.  
Fayetteville 30214

**TOE TAPPIN' TALK**  
National Clogging Council  
PO Box 234, Chickamauga 30707

## **Hawaii**

**BIG ISLAND S/D  
SCHEDULE**  
Dayna Newcomer  
PO Box 4354  
Hilo 96720

## **Idaho**

**FRIENDSHIP NEWS**  
J.A. Cunningham, PO Box 7011  
Boise 83707

**IDAFED TATTLER**  
Larry Staack, 3201 N. 39th St.  
Boise 83703

## **Illinois**

**AROUND THE CORNER**  
Russ Benson, PO Box 128  
South Elgin 60177

**CROSSING TRAILS NEWSLETTER**  
Duanne & Donna Rodgers  
304 Springfield  
Park Forest 60466

**MCA NEWSLETTER**  
Glenn Erickson, 648 E. Lincoln  
Palatine 60067

**SQUARE CHUTE**  
Marilyn Vespa, 1116 Wickford Dr.  
Springfield 62704

## **Indiana**

**CHIT CHAT—Gil &  
Janice Lindauer, PO Box 731**  
Evansville 47705

**GRAPEVINE, The—Sally Murphy**  
4131 Brown Rd.  
Indianapolis 46226

**IDA NEWS—Bud &  
Phyllis Tucker, 829 Westmore Dr.**  
Indianapolis 46224

**NICDA BULLETIN**  
Charles Schultz, Rt. 6, Box 39-1  
Rensselaer 47978

**SQUARES & ROUNDS KSDA**  
Bud & Ann Flora  
1062 Marlowe Ave.  
Clarksville 47130

**SQUARE 'EM UP TIMES**  
Jack & Phyllis Herendeen  
RR 2, Avilla 46710

**WESTERN S&R DANCE NEWS**  
Elson Erler, 1035 Delaware Ave.  
Ft. Wayne 46805

## **Iowa**

**IOWA S & R/D NEWS**  
Jim DeAngelo  
7085 S.E. Bloomfield Rd., #209  
Des Moines 50320

**FOUNDATION NEWS  
& VIEWS—2414 Cooley St.**  
Cedar Falls 50613

**SOO-LAND MIKE**  
Evelyn Hall, Rt. 2  
Hinton 51024

**SQUARE DANCE CALLER, The**  
Evelyn Mangels, 5135 Marquette St.  
Davenport 52806

## **Kansas**

**HAPPY TRACKS**  
Jim Looney, 1605 Perry  
Wichita 67203

**KANSAS R/D NEWSLETTER**  
Loren Detwiler, 513 Sixth  
Wakeeney 67622

**TRAVEL ON—Larry Ernsting**  
1033 Dexter  
Clay Center 67432

## **Kentucky**

**ROCK-STEP GAZETTE (clogging)**  
Tom Stratton,  
949 Gregory Way  
Lexington 40514

**SQUARES & ROUNDS KSDA**  
Bud & Ann Flora  
1062 Marlow Ave.  
Clarksville, IN 47130

**SQUARE DANCE CALENDAR**  
Herman Wurth, 3016 Georgia St.  
Paducah 42001

**VIEWS CALLS & CUES**  
George Cheatham  
518 Reed Ln.  
Lexington 40503

## **Louisiana**

**FOOTNOTES IN THE ROUND**  
Kay & Woody Woodward  
3218 Reisor Rd.  
Shreveport 71118

**HOEDOWN HOTLINE**  
Richard Matthews,  
13642 Dwyer Blvd.  
New Orleans 70129

**N.W. LA ASSN. NEWSLETTER**  
Kay White, 2511 Melrose Ave.  
Bossier City 71111

**SQUARE 'EM UP**  
Bill Barner, 9454 El Cajon Dr.  
Baton Rouge 70815

## **Maine**

**SQUARE READER, The**  
PO Box 8029  
Bangor 04401

## **Maryland**

**CALLS 'N' CUES**  
Babe & Bill Mitchell  
5701 Rayburn Dr.  
Camp Springs 20748

**CUES AND TIPS—Fern &  
Jack Mueller, 2811 5th Ave.**  
Baltimore 21234

**MOUNTAIN DANCERS  
NAT. ASSN. NEWSLETTER**  
Dennis Abe  
Box 283, College Park 20740



NCASDLA NEWSLETTER  
Frank Robson, 13004 Ivy Dr.  
Beltsville 20705

ZIP CODER—Olive May  
Box 1725, Wheaton 20902

## **Massachusetts**

NEFFA NEWS  
Elgie Ginsburgh  
309 Washington St.  
Wellesley Hills 02181

NEW ENGLAND SQUARE  
DANCE CALLER  
Ray Aubut, Box 8069  
Lowell 01853

QTR-TRN R/D MAGAZINE  
Russ & Judy Tremblay  
Box 682, So. Carver 02366

SEMCA—Robert Nichols  
110 Ewing Ave.  
Stoughton 02072

S/D FOUNDATION OF  
NEW ENGLAND NEWSLETTER  
Dick & Judy Severance  
PO Box 329  
Beverly 01915

VERNON'S RECORD REVIEW  
Vernon & Sandy Porter  
106 Parmenter Rd.  
Waltham 02154

WMSARDA CO-OP NEWSLETTER  
Richard Wylie, 94 Mountainview St.  
Chicopee 01020

## **Michigan**

BATTLE CREEK S & R/D NEWS  
Harold Sharp, 471 Morse St.  
Coldwater 49036

LANSING FED NEWSLETTER  
Lloyd & Linda Catey  
3462 Doane Hwy., R#2  
Grand Ledge 48837

MICHIGAN SQUARE DANCE  
NEWS—Frank Capon, PO Box  
5065, Dearborn 48128

PROMENADE—Lee & Velda  
Swift, 9930 Crabb Rd.  
Temperance 48182

ROUNDUP, The—Blaine Stroble  
Rt. 1-1087 Lester Rd.  
Reading 49274

SW MICHIGAN NEWSLETTER  
HI-LITES—Bob Barnes  
14950 So. 24th St.  
Vicksburg 49097

SQUARE 'EM UP  
Kalvin Kohn, 331 Birchwood  
Traverse City 49684

WESTERN MICH. ASSN.  
NEWSLETTER—Don &  
Ellen Tubergen, 921 Mills  
Muskegon 49445

## **Minnesota**

ROUNDUP, The  
Ted & Sadie Abrahamson  
2120 Marble Ln.  
St. Paul 55122

## **Mississippi**

MSRDA NEWSLETTER  
Virginia McGrane  
5600 Keele St., Apt. 2507  
Jackson 39206

MISSISSIPPI MUD STOMPER  
(clogging)  
Cyndie Parlin,  
106 Pecan Park Service Rd.,  
Ocean Springs 39564

## **Missouri**

FED FACTS—Bill Hoeschele  
4721 Appleton  
Kansas City 64133

MO R/D ASSN. NEWS  
L. Parks, 5819 Cedar  
Raytown 64133

NEWSLETTER—Charles Bills  
Rt. 2, Box 37  
Warrenton 63383

SCHEDULE, The  
Art Kruse, 822 N. Harrison Ave.  
Kirkwood 63122

SHOW ME DOINS', The  
Kermit Daniel, 2060 So. Hillcrest  
Springfield 65807

SQUARES & CIRCLES  
Jim Vinyard, 887 Gustav Ave.  
St. Louis 63147

WHAT'S DOING?—George Barbre  
Rt. 6, Box 41, Doniphan 63935

## **Montana**

BIG SKY S/R/D NEWS  
Doug Phillips, 4602 Ironwood St.  
Great Falls 59405

GRAPEVINE—Gerald Larsen  
241 Siewert Lane, Billings 59105

## **Nebraska**

ROUNDUP NEWSLETTER, The  
Gene Speakman  
6142 Country Club Rd.  
Omaha 68152

SQUARE DANCE REPORTER  
Harold Bausch, 2120 Jaynes St.  
Fremont 68025

## **Nevada**

ICC DANCE NOTES  
K. Griffith, PO Box 3840  
Sparks 89431

SOUTHERN NEVADA  
SQUARE DANCER, The  
Stan & Tiger Kotecki  
PO Box 14701  
Las Vegas 89114

## **New Hampshire**

NORTHERN JUNKET  
Ralph Page, 117 Washington St.  
Keene 03431

NSSARDA NEWS—Hartley Bailey  
26 Wilders Grove Rd.  
Newton Junction 03859

## **New Jersey**

GRAND SQUARE—Doc Tirrell  
3 Churchill Road, Cresskill 07626

PENN JERSEY S & R/D NEWS  
Emma & Chil Zaleski  
404 Princeton Ave.  
Cherry Hill 08002

## **New Mexico**

GRAND MOUTH  
Grant Wheatley, PO Box 1336  
Gallup 87301

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## THE SIOASDS DIRECTORY SERVICE

This is just one of a number of directories put out during the year as a function of the American Square Dance Society. The purpose of these guides is to provide readers (members) with a means of communicating with the broad world of square dancing. The August issue of **SQUARE DANCING** will contain the 1984-85 Square Dance Directory and dancers' guide to Information Volunteers around the world. □ □ □

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*Please send any additions or corrections  
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SQUARE DANCING MAGAZINE, 462  
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# EXPERIMENTAL NOTES

*Compiled by Ray Rose, Van Nuys, California*

Ray, who runs a very successful home program of clubs and classes, is constantly including new material for possible presentation in his workshops. With the idea that you may be interested in his findings, we present Experimental Notes each month.

**STRAIGHT AWAY:** From a quarter tag: Ends of the wave extend and (release) recycle with outside belle; very centers run to the vacated end as the outside beaux extend to the very center spot to form a quarter line.

From a static square: **Heads pass the ocean . . . Straight Away . . . center men cross run . . . centers wheel and deal . . . right and left thru . . . pass thru . . . slide thru . . . allemande left.**



# CALLERLAB Members and Sales Reps

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### SWEEPSTAKES DRAWING



GRAND PRIZE

The Grand Prize winner of the Sweepstake Drawing, geared to Callerlab members, is Phil Aranguena, Elko, Nevada. Phil won a complete Clinton Professional Sound System. "Speedy" Spivack, San Bernardino, California, first prize winner for the Incentive Program, received an Ashton Model #100D Amplifier for selling the greatest number of subscriptions. The second prize of a Model 6-120 Yak Stack went to John Kaltenthaler, Pocono Pines, Pennsylvania.

### INCENTIVE PROGRAM

*Very special thanks to our prize contributors: Henry O. Clinton of Clinton Instrument Co., Peter Brockett of Mil Tech Inc., Earl Johnston of Yak Stack and Gene Brakeman of Ashton Electronics.*



1st PRIZE

**Sales Representatives** generated a record number of new subscriptions during one of this magazine's two major on-going promotions. Earlier this year, Gosta and Inger Toreld of Sweden won a first prize of \$200. Toshihiko Horie of Japan won second prize of \$100. A third prize of \$50 went to Hardy Rothrock, Cary, North Carolina. In the Sales Rep's Sweepstakes Drawing, first prize was awarded to Dave and Bonnie Harry, Alderwood Manor, Washington, second prize to Wesley McBride, Savannah, Georgia, and third prize to Glen Popperwell, Los Angeles, California. These special incentive awards are in addition to Sales Rep's earnings for each new or renewal subscription submitted.

The Sales Rep program is on-going, as is the program involving members of Callerlab, who, for the second year, also turned in a record number of subscriptions. In addition to personally earning credit dollars, a cash amount for each subscription was turned over to Callerlab and the participating Callerlab members won a galaxy of prizes. For information on either of these continuing programs write to Mary Mayor, Circulation Manager, SQUARE DANCING Magazine.

2nd PRIZE





# A Dance for Recognition

*Heading for the National in Baltimore?  
Start a day earlier and dance at the Capitol*



**I**F YOU CAN IMAGINE, at this late date, a temporary snag has come up in the 10-year drive to have square dancing observed as the Official Folk Dance of the U.S.A. At any rate the hard-working committee that has withstood stronger challenges is determined to end the campaign, successfully, in Washington, D.C. later this month.

The snag occurred a couple of months ago, just when it appeared that all was set for the passage of H.R. 1706 which, amazingly enough, has 253 cosponsors, including 17 members of the Post Office and Civil Service Committee, the group that holds much of the responsibility for bills of this type. In a letter, dated March 15, 1984, from the House of Representatives Committee, William D. Ford, chairman of the committee, wrote: "Questions have been raised about the representativeness of the square dance by experts in dance matters. They point out the difficulty in selecting one dance over another and praise the multiplicity of equally old national dances—clogging, soft shoe, tap, line dances, contra dances and solo dance traditions."

Three major concerns were expressed about designating the square dance (or any other dance) as this country's official dance. Essentially, they were: (1) The possibility of offending those who do not feel themselves to be a part of the America that is represented by square dancing. (2) The possibility of creating a perceived standard form of folk dance that will inhibit the natural, creative evolution of American dance traditions, and (3) The possibility of setting up barriers to our ability to represent the cultural diversity of America to audiences overseas.

☆☆☆

We're disappointed in the reactions of the writer. Somebody simply has not done his homework, hasn't realized that in 1978 the Post Office Department issued a commemorative stamp picturing a traditional square dance couple and labeling it: Folk Dance USA. A little research by the writer would have revealed that the term "Square Dance" includes dances done in squares, in circles, as couples, as solos and in lines. He would have discovered that square dancing is being enjoyed by citizens of many lands in more than 50 countries overseas and that they, not just we here in America, are calling it the Folk Dance of the USA.

**A hearing on all of this is set for Wednesday, June 27, 1984, on the day before the National Convention in Baltimore, Maryland.** At that meeting representatives of the square dance community will be given the opportunity to "speak their piece" before the lawmakers. On that same day, from 11 am to 1 pm there will be a giant square dance on the West side of the Capitol building and all square dancers are urged to take part. Come dressed for square dancing and ready to create a positive reaction. Let the legislators see our folk dance. The National Folk Dance Committee would like some indication of possible attendance, so if you plan to go, please send a postcard. And since things of this nature *can* change from one day to the next, we would suggest getting a verification of time and place. Contact George and Ann Holser, Vice Chairman NFDC, 116 Coronado Drive, Aptos, California 95003. Telephone (408) 688-6467.

□ □ □

**Let's Get this Drive Over With Successfully!**





# 4<sup>th</sup> NATIONAL Canadian Square & Round Dance Convention

August 2, 3, 4, 1984      Winnipeg Manitoba Canada

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**M**ORE THAN DANCING is special at Convention '84. Often, when people travel to a dance convention, their prime purpose may be just to dance. However, there is more to do at a major convention than just dance. There are even stories of people going to a convention, becoming enthralled with the other events and forgetting to dance at all. While we don't want this to happen to you, we want you to know there will be more than just dancing at Winnipeg.

The Convention will take place in the Convention Centre, conveniently located in the center of Winnipeg, with full air-conditioning, restaurants and a shopping concourse. The structure is large enough to accommodate several square and round dance halls, with rooms for special dancers such as cloggers and the handicapped. To further enhance the dance atmosphere, professional sound has been installed. All this coupled with superb floors will surely make for a great Convention.

The opening ceremony has been scheduled to take place on the beautiful Provincial Legislature grounds. Numerous dignitaries are slated to be present and, following the event, the dancers will parade through the downtown area back to the Centre.

A second parade, the Banner Parade, scheduled on the last day of the Convention, will be an outdoor event and cover several blocks, complete with float and Highland pipe band. Dancers from around the world are invited to take part, with club, federation, regional, provincial and state banners. This is a first for a Canadian Convention and hopefully it will become a regular activity.

### **Programs Scheduled**

To provide dancers with ideas and information to take back home, panels have been scheduled every morning covering a variety of topics. While this segment of the Convention is not yet finalized, Attracting New Dancers, Dealing with Club Situations and The Role of

the Club within the National Organization are some of the areas that will be included. There'll also be dance improvement clinics in squares and rounds. For those wishing to try clogging, take time out for some excellent instruction. Callers and leaders wanting to discuss problems and share ideas may do so as there are a number of panels dedicated to this subject.

It's well known that dancers love to dress and fashion is a large part of the activity. As many of the outfits are made at home, a daily sewing clinic will take place to assist all seamstresses and fashion designers. At the same time, there will be a pattern room for exchange and discussion of the latest in available patterns. There will also be discussions on how to design your own clothes. Two fashion shows are planned to display some of the latest in costuming.

### **Shopping**

We often hear square dancers mention how inexpensive their hobby is. Well, anyone who has ever attended a Convention and browsed through the shops and exhibits there may truthfully dispute this claim. The money just seems to flow from pocket to cash register. But wasn't it fun picking up all those records and equipment, browsing the booths and purchasing that new dress, boots or accessories and subscribing to a square dance publication to keep you abreast of your hobby? Don't forget to stop by this Convention's shopping area and all United States, visitors take note: The dollar buys 23% more in Canada and, as prices are about the same to start with, you can really save.

Convention '84 promises to be very special, with great calling, cueing and dancing, panels and workshops, shopping, eating, visiting and good old-fashioned hospitality. For further information and registration forms write Convention '84, PO Box 3927, Station B, Winnipeg, Manitoba R2W 5H9. It's an event you won't want to miss!      □ □ □



# Square Dancing Comes to the Waltz Capital of the World

Ray Myers



**F**IVE YEARS AGO VIENNA, AUSTRIA, opened its doors to American square dancing when Ray and Marguerite Myers, originally from Westminster, California, arrived. The Myers started dancing in 1960 in the States but in 1971 his company transferred him to Amsterdam. Four months later, when the local club caller left for the U.S., Ray was asked to call. When you're needed, anything is possible and that was the beginning of his calling career. It has since been utilized in Switzerland and now in Austria, where his work took him in 1978.

In the fall of 1979, Ray contacted a local organization, "Wien International," a club for foreigners and was asked by them to put on a square dance demo. The only problem was he had no square dancers to "demo." Undaunted, he telephoned square dance friends in Munich, Germany, and they happily responded by coming to Vienna with eight dancers. The result of the demonstration was two squares of people interested in learning how to dance, and the first Austrian square dance class was underway.

In the ensuing years, Ray has taught six small beginner classes, graduating approximately 110 individuals. Presently he calls twice a week for three squares of beginners as well as for a small club, the Vienna Swingers, who dance Mainstream.

Three years ago one of Ray's students was a young professor, by the name of Karl Kaye. Karl was involved with country western music, being a musician himself, and readily took to the dancing. He went on to learn to call and currently has a group of high school students as well as a new beginners class of teens.

As far as is known, Ray and Karl are the only ones calling and teaching American square dancing in Austria.

Ray Myers writes, "It is slow progress here. We take two steps forward and one step backward, but we are getting there. This last September we took a full square to the Fall Roundup in Munich and our group danced well. Marguerite and I expect to leave Vienna in about two years and we are concerned that there will be no callers here to carry on. We will hold a callers class this June and hope they will take over when we are gone."

Ray is doing his bit to help square dancing find its place in Vienna and he was pleased when his Vienna Swingers were asked to participate in the Fasching Season this spring. (Fasching is similar to Mardi Gras in the United States and, like it, is held just prior to Easter.) The dancers opened one of the season's main balls.

While waltzing may be king of Vienna, perhaps in the wings lurks a young prince, square dancing. □ □ □



Karl Kaye calls for the teens. Ray Myers (right) teaches a new class. It looks the same, the world over.





# A Unique College Text



*Square Dancing by Clayne R. Jensen and Mary Bee Jensen, 1973, Brigham Young University Press*

**T**HIS TEXT, primarily aimed at students taking a course in American dance, is not just another collection of calls. It includes sections not likely to be found in most texts today. There are chapters on learning patten and singing calls and also an entire section on improving one's calling. Here is an excerpt:

"Technical principles underlie three areas of square dance calling: time, tone and temper (mood and style).

"*Time (rhythm)*. Rhythm exists in many aspects of life, including day and night, ebb and flow of the tide, the changing seasons, a person's walking gait, and his pattern of speech. Rhythm is fundamental to square-dance calling.

"*Tempo*. In selecting records, adjusting the phonograph turntable, or instructing the orchestra, the caller will determine the speed of his call (and the dance). His judgment will be influenced by: the dance (figure)—its form and mood; the dancers—their experience, condition, and mood; the region—its prevailing practices. To determine the tempo of a record, count the beats for thirty seconds by your watch and multiply by two . . .

"*Rhythm*. Rhythm is basically an inherited characteristic; however, evidence exists that it can be cultivated to some extent. But no person lacking a basic sense of rhythm should aspire to square-dance calling."

Another section, devoted to the techniques of teaching includes this advice:

"The perpetuation of square dancing is directly dependent upon those who teach it. The teacher not only helps people to learn the particular skills of square dancing but he also has considerable influence on the development and retention of interest in the activity. Expert teaching is vital to the growth of square

dancing as an educational and recreational pursuit."

The text is filled with gems and, while aimed primarily at the student, its advice goes far beyond what one customarily expects in a general information book. Note what the authors have said regarding teaching more experienced dancers:

"It is a fact that many once-motivated dancers have become discouraged and disinterested because of a poor job done by their teacher-caller. Specifically you should do the following: (1) Watch for facial expressions that tell you about the dancer's responses; (2) Watch the style with which they go through the movements and determine whether they are enthusiastic and excited or whether they are just going through the motions; (3) Listen carefully to conversations with the dancers and be very sensitive to their suggestions. Even try to read between the lines of their comments to determine the extent to which they are satisfied with your teaching."

Over the years Brigham Young University has fielded some excellent exhibition groups. These exuberant young people have "sold" square dancing to folks throughout North America and abroad. The text also addresses the unusual circumstances surrounding exhibition groups:

"Exhibition square dancing is the performance of specially choreographed dances which are made up primarily of standard square-dance movements but which have lifts, flourishes, and other colorful aspects added in order to make the dances highly entertaining and challenging. This style of square dance can serve two important purposes: (1) It is interesting and challenging to those who choreograph and perform it. (2) It is an enjoyable form of entertainment for those who appreciate such performances.

"The calls for an exhibition square dance are not 'hot hash' but rather they are a combination of basics put together in tight sequence with extras added to make the calls interesting and entertaining."

As with other texts that we will be discussing in coming months, the Jensens' *Square Dancing*, published 11 years ago, may no longer be in print but a letter addressed to the University in Provo, Utah, may just do the trick.

□ □ □



# ADVANCED DANCING

*by Bill Davis, Sunnyvale, California*

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**A** SUBJECT OF SIGNIFICANT INTEREST, especially in teaching situations, is that of using number/mixing systems (often called computer squares) for determining who dances in which square in a specific tip. In case you haven't been exposed to the idea, the scheme works as follows: Each couple is given a number (usually as they sign in for the dance/workshop) that is theirs for the evening. Each tip is numbered; each set is also numbered. A couple then determines which set they are to be in for a given tip by consulting a matrix card that is handed out or posted. The basic idea behind any system such as this is to prevent the stronger dancers from always dancing together so that the weaker dancers end up together, and the group becomes polarized. As with any scheme that is established to solve one problem, the use of a structured mixing technique also creates problems. The question is: Do the pros outweigh the cons? As with most situations in the real world, the answer depends on many things.

## **Problems and Advantages**

The mere fact that structured mixing schemes are commercially available and used indicates that some believe that the idea has merit. No one suggests that structured mixing is appropriate for all dance situations. Most feel that it is not appropriate at open dances. What are the major drawbacks? First, and most frequently voiced, is that it does not allow established friends to dance together at their own discretion. Second, it takes some getting used to, and the learning process delays squaring up. Third, late arrivals and early departures compromise the mixing and complicate the usage. Fourth, it may force one to dance with someone whom they truly prefer to avoid. Finally, it tends to force one to dance every dance, and some prefer to sit one out occasionally.

Now, of course, there are answers to each of these criticisms, but the fact remains that for some, any or all of the above are overriding

factors.

What are some of the points in favor of structured mixing? For a workshop environment it is very beneficial to the even and timely progress of the group since the system tends, on the average, to establish all the sets with about equal capability. In most groups of five or more squares there are usually some dancers who are definitely weaker than the average. With a proper system, the time with the weak dancers is spread around and, typically, one only has at most one tip per evening with any given dancer.

## **Who Decides?**

One of the main advantages of mixing is that it relieves both dancers and callers of the burden of deciding who dances with whom. We sometimes hear the better dancers say, in defense of not using a mixing scheme, that they try to dance with different people in each tip. My experience is that even the best attempts at this fall short; and further, since it does involve a personal decision, it can still lead to hard feelings. A proper mixing scheme usually provides another result that many consider a plus. For situations in which the number of couples at the dance is not exactly divisible by four someone must sit out each tip. Programmed mixing of the squares provides a way to make sure that no one has to sit out twice in an evening (at least not before all have sat out at least once).

To accommodate people who want to dance with established friends, the procedure in most cases where structured mixing is used is to have the first and last dance open (not on the card). This allows time for the late arrivers to get into the system; it also allows those who wish to leave early to do so without upsetting the system.

What about using the scheme at all levels? I see no reason why it would not work at any level. In Bill Heimann's survey (reported here in the February issue) 92% of the dancers polled strongly favored the use of structured



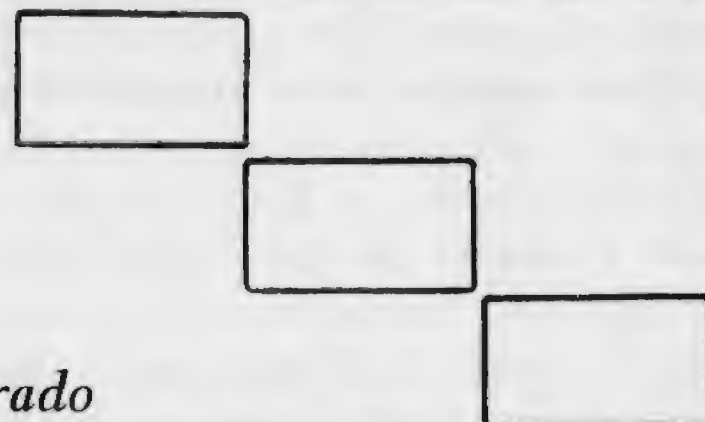
mixing at workshop-type dances. However, it does require an environment in which all dancers come and leave at about the same time. It certainly decreases discrimination and hard feelings. For the instructor it is a very useful tool that helps solve the problem of polarization in a group. Although it is most in use in smaller groups of 10 sets or less, we know that structured mixing is used success-

fully in groups as large as 40 to 50 sets.

The effect on the dance level is probably to lower it slightly over the short term, since without such a scheme the slower learners tend to get weeded out. On the long term it may enhance the total program since it helps keep more people involved; and without new dancers coming into the program (at any level) the future is jeopardized. □ □ □

# MOSTLY MODULAR

*by Cal Campbell, Ft. Collins, Colorado*



**T**HIS MONTH'S COLUMN will be a little more technical than usual. Chase The Tag is the most recent Callerlab Plus Quarterly Selection and it looked like a good movement to illustrate how you can go about creating modules. I would like to caution all readers of this column that the following material should only be used with those who are accomplished Plus dancers. Believe me, this movement should not be used in Mainstream clubs. For those of you who are not calling Plus programs, you may want to follow along just to see how modules are developed for a new experimental movement.

Whenever I start to build modules for an experimental movement like Chase The Tag, I first try to determine the formations where the movement will work. In this case, the Callerlab definition says the movement starts with couples back-to-back. Three formations that quickly come to mind are back-to-back couples, facing out lines, and the trade by formation. Since this column is only supposed to cover about a page each month, I decided to limit the exercise to full tag the line modules. With these two limitations in mind I found that back-to-back couples works well for setups, and facing out lines is a natural for zeros, but the trade by formation requires very experienced dancers and imaginative choreography. As such, I stayed with back-to-back couples and facing-out lines in the examples.

Next, I tried to use the movement in sev-

eral variations. The following setups all use the back-to-back couple formation and put both the man and the woman in the lead for the tag the line portion. I purposely stayed away from using any other Plus movements in the modules. It's easier on the dancers. Watch the modules that end with a turn thru. The turn thru should be followed with a left hand movement next or something like a do sa do to neutralize the hands.

## ZS-ZB

Head ladies chain  
Pass thru  
Chase the tag right  
Wheel and deal  
Turn thru

Head ladies chain  
Heads turn thru  
Chase the tag left  
Wheel and deal  
Turn thru

## ZS-ZL

Heads turn thru  
Chase the tag right  
Veer right  
Circle four to a line

Heads square thru  
three quarters  
Chase the tag left  
Wheel and deal  
Pass thru  
Circle four to a line

The next task was to work out some zeros. I like to keep the sequences short so that I'm never very far away from a left allemande if the floor breaks down. I also like to start out using modules that finish the movement with the couples in a normal boy/girl relationship with the girl on the boy's right and then move into



some other variations later on. Normally working out the other variations would require a lot more memory work. To save some of that work, I wrote zeros that do not require any specific boy/girl relationship. This is why they are labeled with a (nsa) for no sex arrangement. This means you can use the same modules with more accomplished dancers from any boy/girl arrangement as long as the starting formation is either an eight chain thru formation for the ZB-ZB modules or facing lines of four for the ZL-ZL modules.

#### ZB-ZB (nsa)

Touch a quarter Walk and dodge Chase the tag left Wheel and deal	Square thru three quarters Chase the tag left Wheel and deal Sweep a quarter
Pass the ocean Center trade Turn thru Chase the tag right Wheel and deal	Turn thru Chase the tag right Wheel and deal Sweep a quarter

I finished each of the ZB-ZB chase the tag sequences in a two-faced line formation and followed this with a wheel and deal for a reason. This way I can substitute other equivalents for a wheel and deal to gain even more variety with very little more memory work. Two handy wheel and deal equivalents that work from both counterclockwise and clockwise two-faced lines are:

**Flutterwheel . . . centers pass thru**

**Couples circulate . . . wheel and deal**  
**Pass thru . . . trade by**

I hope you can see the advantages of spending some time working out tricks like the ones above. In addition to saving memory work you can be sure that the dancers have the opportunity to dance a new experimental from several positions. When you get to the point where you want to use the movement from non-standard couple combinations, the dancers are moving in a pattern that is not completely unfamiliar. Here are two more line zeros to round out the variations.

#### ZL-ZL

Turn thru Chase the tag in Pass thru Chase the tag in Right and left thru	2 { Pass thru Chase the tag out Bend the line
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The final step was to write some getout modules. Dancers enjoy getouts with imagination. I think you will find that the following getouts have quite a few surprises.

#### ZB-AL

Star thru Pass thru Chase the tag in Pass thru Chase the tag out Left allemande	Two ladies chain Pass thru Chase the tag right Wheel and deal Turn thru Left allemande
Star thru Pass thru Chase the tag Leads U thru back Left allemande	Flutterwheel Pass thru Chase the tag in Pass thru Wheel and deal Left allemande

#### ZL-AL

## SQUARE DANCING ON FILM

**O**VER THE YEARS and dating back to the early 1920's, many films have been made on the subject of square dancing—not just commercial motion pictures (Gone With the Wind, Copper Canyon, Giant, Summer Stock, Pardners, Duel In the Sun, etc.) but documentaries. These might be bits and pieces, sometimes parts of larger films that depict square dancing as a part of this country's tradition.

We are presently involved in creating a major list of such films and, once the information has been gathered, it will be published in the magazine. When sending us titles, please furnish as much information as you can, where films might be obtained (if known) plus any other data of this nature. This will help in the formation of an archive's center for square dance film and video tapes.

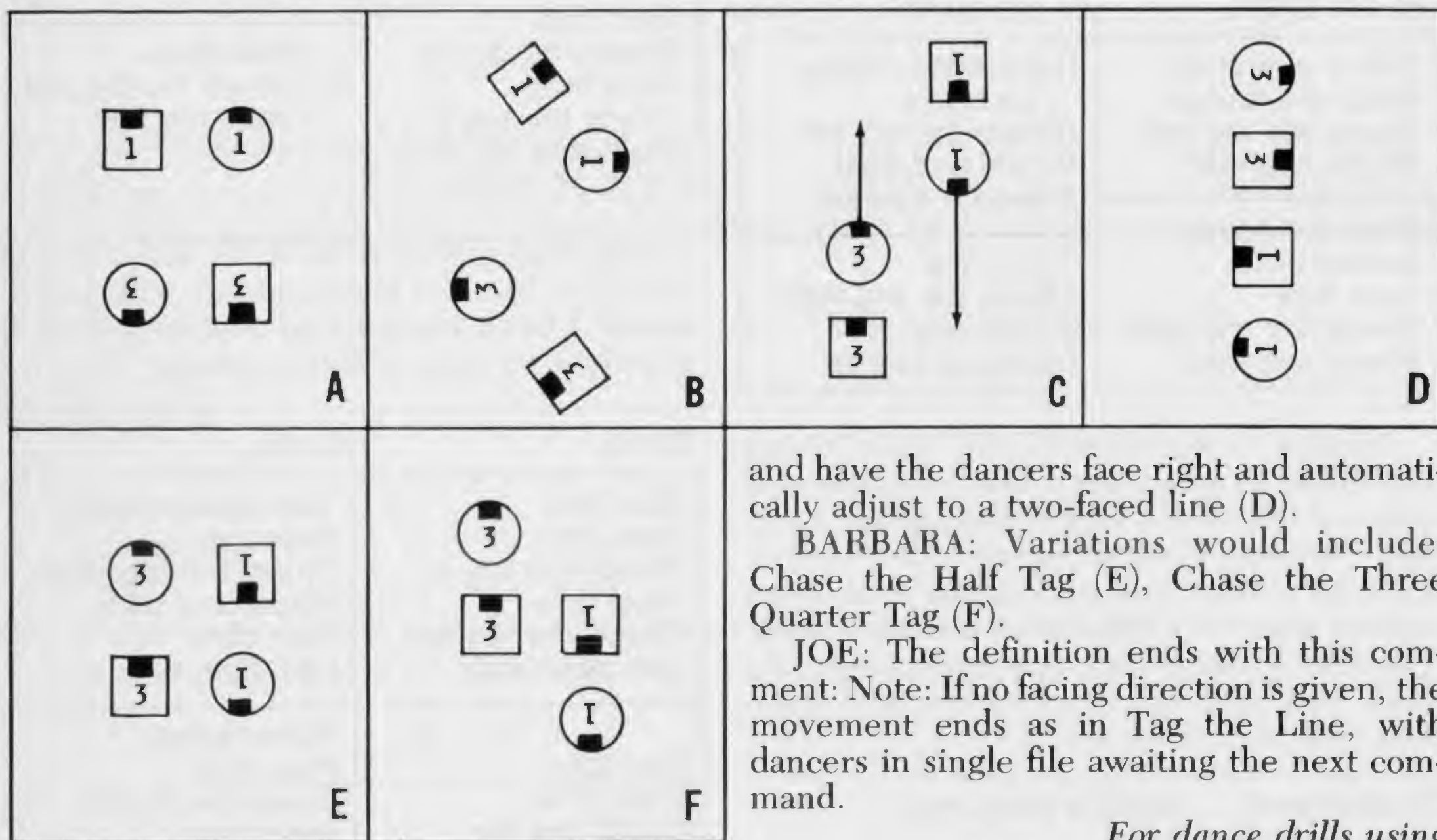


# TAKE A GOOD LOOK

a feature for dancers



THE PLUS QUARTERLY SELECTION IS CHASE THE TAG (Right, Left, In, Out)



JOE: Recently, in one of our workshops, we were introduced to Chase the Tag, a Plus Quarterly Selection for April, May and June. It's a reasonable movement, can be taught quickly and is made up of components that we are familiar with.

BARBARA: Let's check the diagrams against the definition as our caller received it from Callerlab.

JOE: From couples back-to-back (A), right side dancers right face U turn back (B), left side dancers fold. All finish as in Tag The Line (C), then take the facing command (it could be right, left, in or out). In our example, we continue the flow as set by the previous action

## THE QUARTERLY SELECTION

Under a new proposal, Quarterly Selections for Mainstream, Plus and A-1 may very soon be considered on a staggered basis so that the Mainstream Quarterlies will come out as they have in January, April, and October (none for the summer quarter), the Plus Quarterlies to be issued one month later and the A-1 Quarterlies following the Plus. If this program is adopted, it will mean that, at the most, only one Quarterly in a single program will be introduced in any given month. We'll fill you in on the schedule once a final decision has been made by Callerlab members.



## The Dancers

# Walkthru

## ANNUAL PAST PRESIDENTS' NIGHT

**T**HE SQUARE CUTTERS of San Francisco, California, have been dancing since 1948 when Jack and Edith McKay graduated 18 dancers from a beginners class. The same year saw the adoption of by-laws, the selection of the club name and a petition for membership into the Folk Dance Federation of California. Two years later the club badge, a leather rectangle with the club and member's name burnt into it, was chosen and membership reached 80, a number selected to be the maximum. Since that time the Square Cutters have continued to dance and enjoy each other's company. The hall location has moved to its present locale, Lakeshore School, and the caller has changed twice after Jack McKay retired. The club presently dances to Harry Whitlock and his taw, Laverne.

Among the regular officers of the Square Cutters are Special Events Chairmen. This past year Edie and Jerry Wasserkrug have held this office. One of their ideas was to present a Past Presidents' Night. Although the club has been dancing 35 years, there have been only 21 presidents during that time, due to repetition in office. Edie took it upon herself to contact all former presidents by telephone. The result: All past-presidents and their partners attended except for two couples who were unable to, due to illness. During the evening, these individuals were introduced and a short history of their service was read.

Undoubtedly it was thrilling to members to see the club's first president and founder, Jack and June McKay, right up to the last president to leave office, Bernie and Barbara Vas. As each president couple was introduced, they stood next to the Special Events Chairmen and then were seated in one long row in front of the stage, facing the audience.

Several of the past presidents are still danc-

ing and joined in with the Square Cutters during the evening. Those no longer dancing enjoyed watching and visiting. At the end of the presentation, the Wasserkrugs told the assembled group, "The Square Cutters are very grateful to you for your able participation and leadership through the years. You have contributed greatly toward making this club into one of the finest anywhere. The members would like our guests to know that we consider your presence an honor and we hope you'll come again to visit or dance with us. If all of you will look behind you, you will find on the stage, a small memento to show our sincere appreciation and to help you remember this evening." At this point each couple discovered behind them a tiny gavel for the men and a small bottle of perfume for the ladies.

Gourmet cheeses and crackers were served continually during the evening with each club lady being responsible for bringing part of the refreshments.

Whether a club planned a Past Presidents' Night as an annual event or an occasional one, it is a thoughtful and appropriate celebration. Dedicated workers deserve to be honored and remembered . . . and friends will always remain friends.

Edie and Jerry Wasserkrug, Special Events Chairmen; A portion of the past presidents and their first ladies at their special night.

*Photos by Frenchy Crosa*



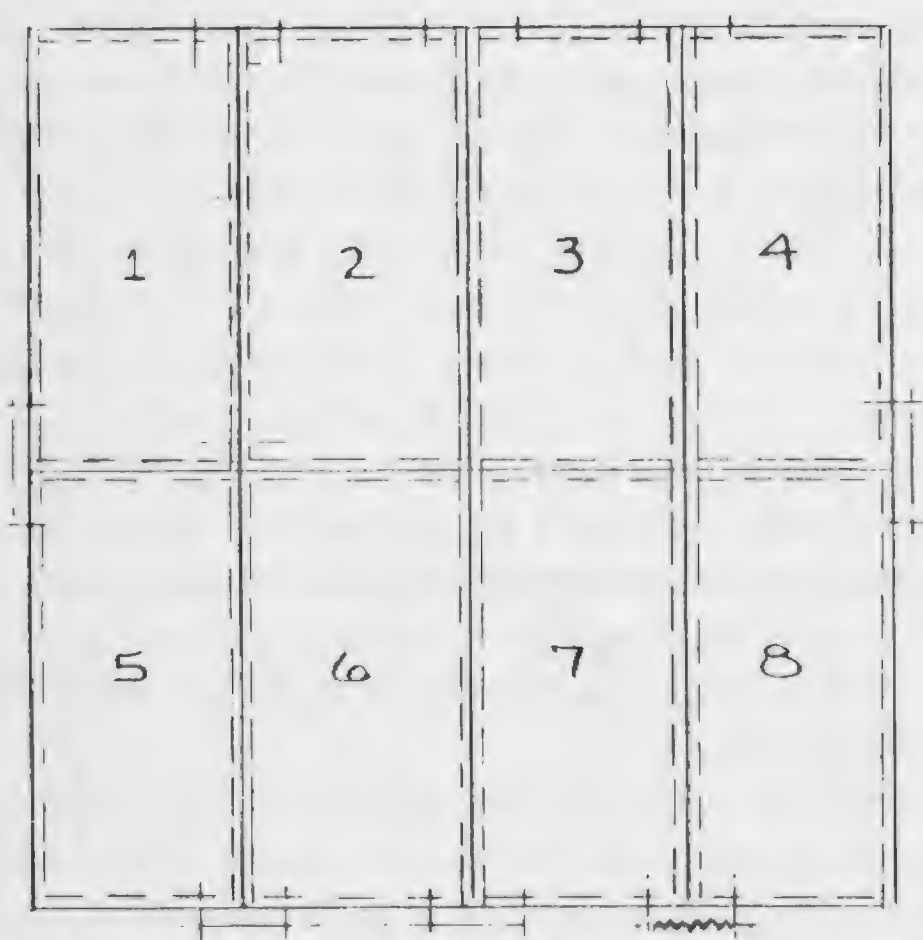


# SOME PLANS FOR THAT PORTABLE DANCE FLOOR

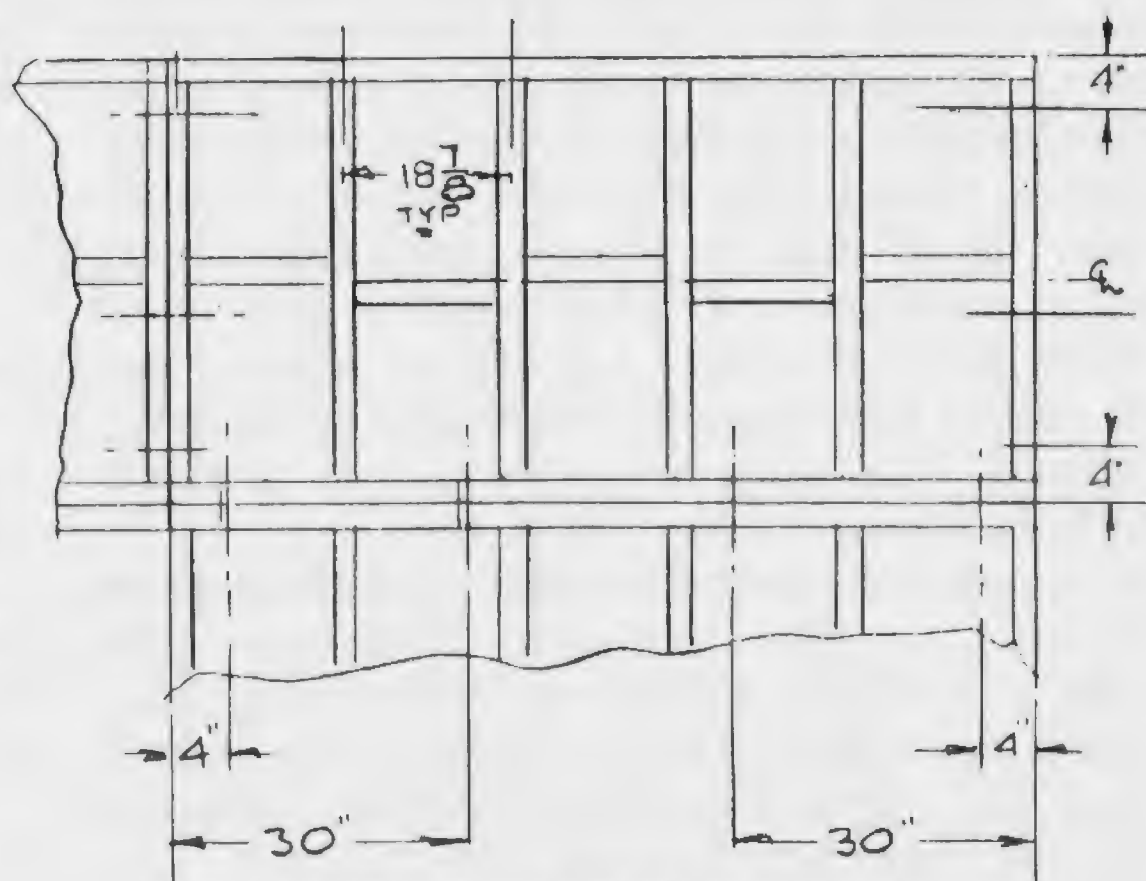
by Marshall Hamson, Eastern Massachusetts

**T**HE WEATHER is definitely looking like summertime. Air-conditioned halls are keeping busy, but those who don't have the luxury of coolness inside may wish to continue their squares and rounds outside.

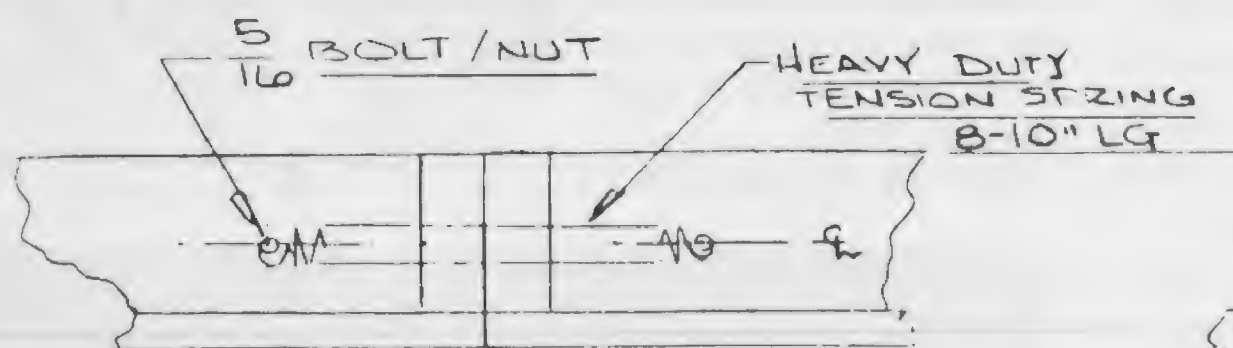
Here is a suggestion for a portable floor as reported in an earlier edition of the *Flop Eared Mule*, clogging magazine from Hampton, Georgia. The dimensions are approximately 16'x16', suitable for one square or 12-15 cloggers.



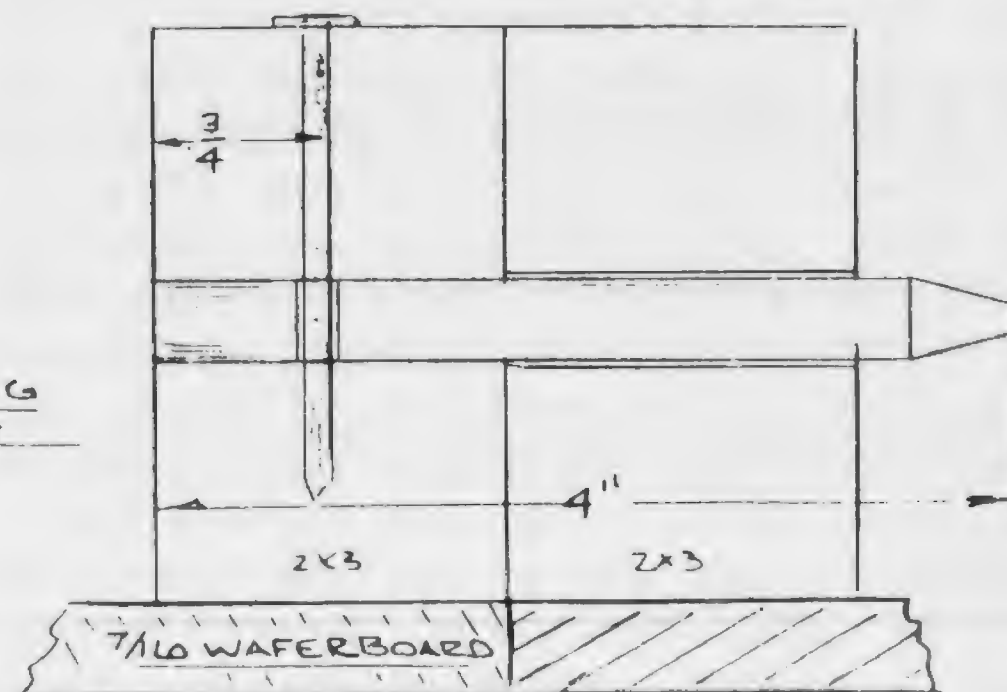
PLAN VIEW D  
16x16  
↑  
A



2x3 SUPPORT CONSTR  
PIN LOCATION VIEW B



VIEW A  
OUTSIDE CONNECTION



TYPICAL PIN CONNECTION  
VIEW C



## Materials Needed

1—4'x8' waferboard 7/16" thick

6—2"x3"x8" studs

Screw nails; common nails

This makes one 4'x 8' section. Use eight of these panels for a 16'x 16' floor.

8 springs

36 pins

16 — 5/16" bolt/nut

## Instructions

Nail 2x3's to 4x8 waferboard. Divide spaces equally, approximately 18 7/8 on center. The center supports located on the center line are staggered for nailing purposes. (See View B) Use screw nails.

Make up eight panels (more if you wish) with the waferboard down, 2x3's up. Lay the panels together. Line up edges carefully. Make sure the panels are on a flat surface.

Take two panels at a time, starting with #1 and #2 and clamp them together with "C" clamps. Drill 3/8" hole through both edges of the panels 2x3's. (See View B for approximate hole location) Four are located on the 8' side.

Remove "C" clamps and on the right-hand side of panel #1, install pins. Pins are 3/8x4" long, with one end tapers. A 3/16" hole is drilled thru the pin 3/4" from the end. (See View C) The pins are held in place by a common nail which goes into the 3/16" hole. Careful aim of nail is important to pick up the hole in the pin. On the left-hand side of panel #2, drill out the 3/8" hole slightly larger in order to slide the two panels together.

Slide panel #1 and #2 together and repeat operation for #2 and #3; then #3 and #4. Do the same for #5 and #6, #6 and #7, #7 and #8.

With panels 1, 2, 3 and 4 together, slide and butt with 5, 6, 7 and 8. Be sure edges are flush. Use "C" clamps and clamp 1 and 5, 2 and 6, 3 and 7, and 4 and 8 together. Drill three 3/8" holes thru both edges of the panels 2x3's. (See View B for approximate hole location) Locate pins as described earlier. Pins are nailed in panels 1, 2, 3 and 4.

Outside attachments are shown in detail in View A. Locate 5/16" hex bolt between 1 and 2, 2 and 3, 3 and 4, 1 and 5, 5 and 6, 6 and 7, 7 and 8, and 4 and 8. I used a heavy-duty spring approximately 8-10" long. Located the 5/16 bolt to allow adequate stretch of the spring to hold the edges together. You may want to use

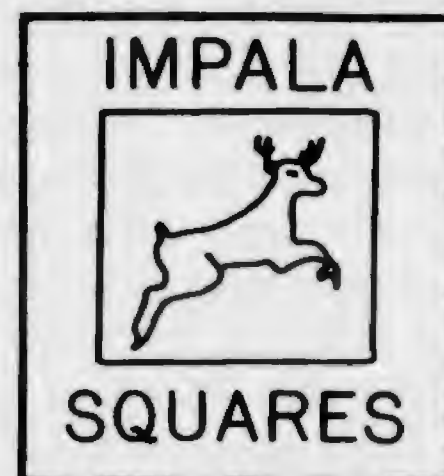
other methods but the end result is to hold the panels in place.

## Assembly

One person can do the assembly but it is difficult. Two to four persons are better. Assemble panels 1, 2, 3 and four together. Assemble panels 5, 6, 7 and 8 together. Slide panels 1, 2, 3 and 4 as a unit to engage 5, 6, 7 and 8 (this is where more bodies can help). After sliding the panels together, install all springs in place. This takes only minutes. (View D)

We have tested this panel on top of a rug and pad. The panels flex somewhat. We used 7/16" waferboard to keep the weight down but possible 3/4" would be better. If any chipping occurs, it can be filled with car body filler, if needed.

## BADGE OF THE MONTH



Ever experienced bush dancing? No? Well, visit the Impala Squares some night at Ferntree Gully, nestled at the foot of the picturesque Dandenong Ranges (close to Melbourne), Australia, and you might find out.

While the impala is actually a native of South Africa, because it is a flat-footed deer, the club members chose it as their symbol. (Their words, not ours!)

The club dances Mainstream, traditional squares and an occasional bush dance. When queried as to what bush dancing is, caller, Walter Mackley, replied, "In Australia anything out of the city is called 'the bush.' In the pioneer days, immigrants danced the dances of their own lands, mostly in 'the bush.' So bush dancing is a mixture of Scottish and Irish country dances, the old style quadrilles, etc."



# Traditional Treasury

By Ed Butenhof, Rochester, New York

**F**OR ANYONE INTERESTED in traditional square dancing, *The Country Dance Book, Part V* by Cecil Sharp is must reading. Published in 1918, it contains observations made on what Sharp referred to as the Running Set in Kentucky. I picked up my copy in a used book shop but reprints are also available from the Country Dance and Song Society, 505 Eighth Ave., New York, NY 10018.

## A Survival Dance

Mr. Sharp had already established himself as an expert on English country dances, both from field observation and from interpretation of dances contained in *The English Dancing Master*, first published by Playford in 1650. After observing the Kentucky square dances, he concluded as follows, "Although, then, we may be unable to ascribe to the Running Set a definite date, we may with some assurance claim: that it is the sole survival of a type of country dance which, in order of development, preceded the Playford dance; that it flourished in other parts of England and Scotland a long while after it had fallen into desuetude in the South (London); and that some time in the eighteenth century it was brought by emigrants from the Border countries to America where it has since been traditionally preserved."

## "A Mixture of Prose and Doggerel"

Among the observations made were several on the speed and smoothness with which the figures were executed and the presence of a "caller" who "recited . . . a mixture of prose and doggerel rhyme that in the course of time has become stereotyped."

Sharp gives us a number of square dances that he heard, many of which are still being danced today in recognizable variations. The following are exactly as he presented them. Phrasing is not critical; in fact he observed some dances with no instruments at all, just handclapping and footstomping to provide an insistent beat.

## LADIES IN THE CENTRE

Normal square formation.

Men turn their partners three-quarters round and place them back-to-back in the centre of the set.

The men dance once-and-a-quarter around the women, counterclockwise, and then turn the women opposite to them, i.e., the women standing on the left of their partners.

The men again dance once-and-a-quarter round the women, counterclockwise, and then each turn the women next on the left, cross hands, and dance once round with her, counterclockwise.

The men turn the women they have just danced with and place them back-to-back in the centre of the set.

The men dance once-and-a-quarter around the women, counterclockwise, and each turn the women on the left of the one they have just turned into the centre.

The men dance once-and-a-quarter round the women, counterclockwise, and then turn their partners, this turn initiating the Grand Promenade, which begins the following Part (another figure might follow as desired).

He also noted that this figure was sometimes repeated, the women putting the men into the centre, etc.

## THE WALTZ SWING

Normal square formation.

First man, moving toward the centre, turns his partner with the left hand.

First man goes hands-three with the second couple.

First man turns his partner with the left hand.

First man goes hands-three with the third couple, while first woman does the same with the second couple.

The three rings continue revolving while the rings themselves move round each other, each ring making one complete circuit clockwise.

First man turns his partner with the left hand.

First man goes hands-three with the fourth



couple, while first woman goes hands-three with the third couple.

The three rings continue to revolve while the rings themselves move round each other, clockwise, each ring making one complete circuit.

First and fourth couples hands-four.

First and fourth couples do-si-do and promenade home.

This last figure is described as follows:

Two couples face. Men turn their partners halfway round with left hands, pass each other by

the right (moving sideways, right shoulders forward, and back-to-back), turn their contraries halfway round with right hands and return to places, passing each other by the left (back-to-back, left shoulders forward). This movement is then repeated. At the conclusion of the repetition, men turn their partners once round with left hands, cross hands with them and dance round a small circle, counterclockwise, each couple breaking off and proceeding to its original station.

The whole dance is now repeated for the second, third and fourth couples.

## CONVENTION TALK



# Roundalab in Action at the 33rd . . .

*Roundalab, formed seven years ago to bring together leaders in the field of round dancing, has had an increasingly important role to play at the National Square Dance Conventions. Here are some of the ways its members will be involved, later this month, in Maryland.*

**E** DUCATION CHAIRMEN, Irv and Betty Easterday, have announced that Roundalab will conduct a two-hour round dance seminar entitled "Roundalab In Action" from noon to 2 PM daily at the 33rd National Square Dance Convention. A fourth, and extra session, has been scheduled by the Baltimore Convention Committee Thursday morning from 9 AM to 11AM to answer the question, "What is Roundalab?" Moderating this will be Roundalab Chairman Don Hickman and his wife, Pete, assisted by other members of the Board of Directors.

### Easy and Easy-Intermediate

On Thursday, June 18, Wayne and Barbara Blackford will interpret and give teaching techniques for the figures now defined in Roundalab Phases II and III (Easy and Easy-Intermediate). On Friday, June 29, Charlie and Madeline Lovelace will continue on with Phases IV and V (Intermediate and High-

Intermediate). During both sessions there will be plenty of time for audience participation and questions. The series will conclude on Saturday with Bill and Carol Goss discussing the techniques of actually teaching a round dance.

While Roundalab is a professional, international round dance teacher's organization, open to all who are actively teaching round dancing at any level, *all these seminars are open to any teacher, dancer or square dance caller who is interested in round dancing* as a part of the overall square dance activity. Printed material will be available at each session covering the basic information to be presented.

The location of these seminars will be found in the Convention Program book. Posters and hand-outs will be on display and available in the round dance rooms identifying the time, place and clinician. ○ ○ ○



# Directions for Using Dance Wax

*reprinted from Round Dancer Magazine*

**Y**OU JUST SPRINKLE DANCE WAX on the dance floor. Isn't that right? But how many of you have had the unhappy experience of falling down after hitting a slippery spot on a freshly "sprinkled" dance floor? It's no fun at all and can be avoided completely if you follow our method for applying dance wax.

Rule number one is to *never* sprinkle dance wax over the entire dance floor (or even around the circle used by the majority of dancers).

Here's what we do in our dance classes: We designate one corner of the room as "the dance wax corner" and put a small amount of dance wax in the corner in a small circle no bigger than about eight to ten inches in diameter. Then we instruct the dancers to place the ball of each foot in the center of the wax, step down, pressing the ball of the foot to the floor

and twist the foot left and right a few times to apply a bit of wax to the shoe sole. We also mention that the heels of the shoes should be kept clean and free of wax, and further suggest that they wipe the heels of their shoes off before dancing.

## **A Way to Please Everyone**

That's all there is to it. Not everyone needs a slippery surface to dance on. As a matter of fact, many dancers prefer *not* to dance on a slippery surface. By designating a "wax corner" you will meet every dancer's needs, individually, since they can go back for more wax whenever they feel it is necessary or avoid the corner altogether. Even more important than supplying dance wax on an individual level is the extra added bonus gained from following this method: Safety for every dancer in the room!



*Jim and Dottie McCord, Mobile, Alabama*

**F**OR AS LONG AS YOU TEACH, make round dancing as much fun as possible and continue, always, to seek training and knowledge. These words are the credo of Jim and Dottie McCord, who have devoted a tremendous amount of time and energy to the movement, and feel strongly in this regard.

The McCords started square dance lessons 23 years ago, under caller Cecil Ward, and since rounds were a part of the program, they quickly became interested. By 1971, they were involved in the teaching of rounds and have taught at least one basic class a year ever since. Currently, they square dance weekly and cue the rounds for an Advanced Square Dance Club and also have an Intermediate

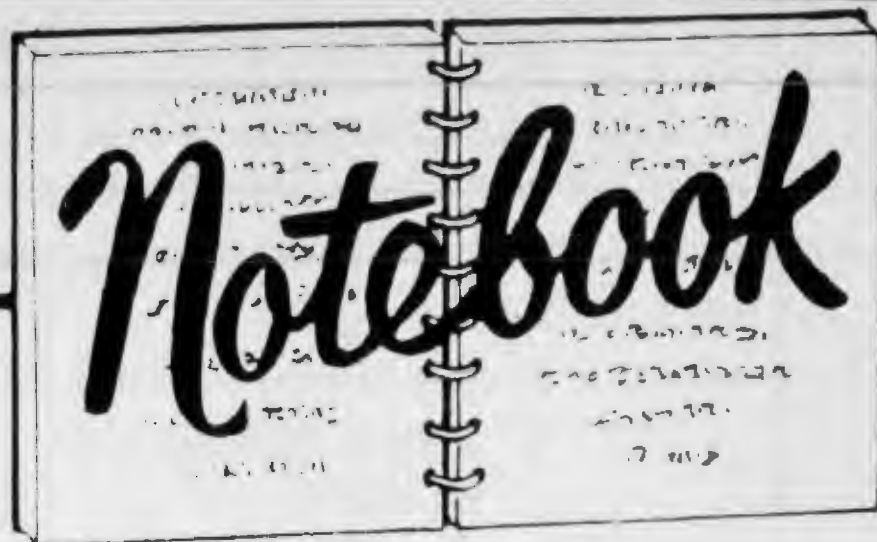
Round Dance Club. They believe squares and rounds compliment each other and a combination of the two creates a well-balanced program. From personal experience, the McCords have proven, to their satisfaction, that as long as the caller and the round dance instructor/cuer work together, the program moves smoothly and everyone has a great time.

Dottie and Jim are charter members of Roundalab and the Alabama Square and Round Dance Association. They belong to URDC, AIDTA, Mobile Callers Association and the Alabama State Round Dance Teachers Association. The McCords have conducted numerous workshops and clinics throughout the Southeast, at State Conventions and at Nationals. Their experience includes three years on staff at Copecrest, Dillard, Georgia, and one year from now, the McCords will be on hand to welcome you to Birmingham, Alabama, as Vice-Chairman of Rounds for the 34th National.

Talk to them of returns for energy expended and they'll tell you, "We have been richly rewarded by the many friends we have made nationwide and in Canada. To us, this wonderful activity is one big family."



# The CALLERS



## *A Limited Basics Program —that Works*

*by Jerry Helt, Cincinnati, Ohio*

*An ever increasing number of callers are being asked to conduct "special" square dance classes for individuals where the regular programs set out by Callerlab might prove to be impractical or impossible. This would not be a form of square dancing for the hobbiest but rather for the person who is seeking a recreation that is fun, friendly and nondemanding. It might be for a group in wheelchairs, for elderly citizens or as in this case of a successful program set up by caller Jerry Helt*

**A**BOUT THREE YEARS AGO the Dayton, Ohio, area senior citizens decided to do a daytime square dance program. It was agreed to use a limited square dance basic list. At present the program is proving to be very successful with 12 to 14 squares every Monday afternoon and growth in sight. Fifty percent of the couples are ladies dancing together.

We have also started a group in the Northern Kentucky area which is going into its second year and we are dancing about six squares. In this case, there is also a sign of future growth.

The dance material used should not be considered simple because it is constructed with a limited number of basics. The dances are uncomplicated but by using a bit of ingenuity, our once-a-week dancers are entertained *and* at times, challenged. They will stay with the early basics for only a short period of time but when you know that the list at the top of the next page represents the sum total of the movements you have to work with, you can come up with some very interesting patterns. Here's a sample:

### **DOUBLE STARS**

Number one couple promenade inside  
Promenade home and face out  
Number two couple fall in behind  
Number three fall in behind  
Number four fall in behind  
Face your partner. . .back away  
\*Lines forward. . .pass thru. . .bend the line  
Gents left hand star. . .ladies right hand star  
Turn the stars once around  
Two man first pick up your partner arm around  
\*Bend the line

Gents left hand star. . .ladies right hand star  
Turn the stars once around  
Number four man first  
Pick up your partner arm around

Head ladies chain across  
Head men face your corner and swing  
Ladies in #1 position bow to each other  
Same ladies go forward  
Split the ladies facing you  
All join hands circle eight left  
Break in lines like birds of a feather  
Four ladies four men together



## THE BASIC MOVEMENTS FOR RECREATIONAL SQUARE DANCING

For this program we have taken the first 25 movements from the Basic list and eliminated the do paso (which can be called directionally using other basics), the star thru, all around and see saw. We have cut the backtrack and added double pass thru. We include all of the basics on this list but do not always teach them in this order.

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. Circle Family                             <ol style="list-style-type: none"> <li>a. Right</li> <li>b. Left</li> </ol> </li> <li>2. Forward and Back</li> <li>3. Do Sa Do                             <ol style="list-style-type: none"> <li>a. Reverse do sa do</li> </ol> </li> <li>4. Swing</li> <li>5. Promenade Family                             <ol style="list-style-type: none"> <li>a. Couples (full, <math>\frac{1}{2}</math>, <math>\frac{3}{4}</math>)</li> <li>b. Single file</li> <li>c. Wrong way</li> </ol> </li> <li>6. Allemande Family                             <ol style="list-style-type: none"> <li>a. Left</li> <li>b. Right</li> <li>c. Left arm turn</li> <li>d. Right arm turn</li> </ol> </li> <li>7. Right and Left Grand Family                             <ol style="list-style-type: none"> <li>a. Right and left grand</li> <li>b. Weave the ring</li> <li>c. Wrong way grand</li> </ol> </li> <li>8. Star Family                             <ol style="list-style-type: none"> <li>a. Right</li> <li>b. Left</li> </ol> </li> <li>9. Star Promenade</li> </ol> | <ol style="list-style-type: none"> <li>10. Pass Thru</li> <li>11. Split Family                             <ol style="list-style-type: none"> <li>a. Outside couple</li> <li>b. Ring (one couple)</li> </ol> </li> <li>12. Half Sashay Family                             <ol style="list-style-type: none"> <li>a. Half Sashay</li> <li>b. Rollaway</li> <li>c. Ladies in, Men Sashay</li> </ol> </li> <li>13. Turn Back Family                             <ol style="list-style-type: none"> <li>a. U turn back</li> </ol> </li> <li>14. Separate Family                             <ol style="list-style-type: none"> <li>a. Separate</li> <li>b. Divide</li> </ol> </li> <li>15. Courtesy Turn</li> <li>16. Ladies Chain Family                             <ol style="list-style-type: none"> <li>a. Two Ladies (regular, <math>\frac{3}{4}</math>)</li> <li>b. Four Ladies (regular, <math>\frac{3}{4}</math>)</li> </ol> </li> <li>17. Lead Right</li> <li>18. Right and Left Thru</li> <li>19. Circle to a Line</li> <li>20. Bend the Line</li> <li>21. Double Pass Thru</li> <li>22. Grand Square</li> </ol> |
|---|---|

Note: Figures in light face type indicate basics that may be scheduled later in the curriculum.

The secret to much of what we do is the maintenance of variety. We change the patterns from stars to lines to grids, to circles and do a great deal with the music by changing the rhythms, band sounds and tempos. To us, this is true variety and, judging from the reaction of our dancers, it does retain a high level of interest. The dance drills continue from the previous page:

Lines forward up and come back  
 Bend the line. . . gents left hand star  
 Ladies right hand star  
 Turn the stars once around  
 Number three man first  
 Pick up your partner arm around  
 Everybody pick up your partner arm around  
 Home you go

Side ladies chain across  
 Number one couple back to back  
 Swing your corner. . . sides pass thru  
 Separate around one. . . line up four  
 Lines forward up and come back  
 Gents left hand star. . . ladies right hand star

Turn the stars once around  
 Number one man first  
 Pick up your partner arm around

Sides right and left thru  
 Side ladies chain across  
 Number one couple back to back  
 Swing your corner  
 Head positions pass thru  
 Separate around one. . . into the middle  
 Split the outside around one  
 Down the middle. . . pass thru  
 Separate behind the sides stand  
 All double pass thru  
 Face the one beside you  
 Gents left hand star. . . ladies right hand star



Turn the stars once around  
Number three man first  
Pick up your partner arm around

Number one couple lead right  
Circle to a line. . .line forward up and back  
Ladies in the line rollaway half sashay  
Center ladies in the line  
Rollaway half sashay  
Number three couple roll away a half sashay  
Number three lead right. . .split that couple  
Line up four. . .lines forward up and back  
Gents left hand star. . .ladies right hand star  
Turn the stars once around  
Number four man first  
Pick up your partner arm around

#### SINGLE FILES

Heads pass thru. . .turn right single file  
Around one. . .ladies chain  
Same couples pass thru. . .left allemande

Side ladies chain across  
Heads roll away a half sashay  
Heads pass thru. . .turn left single file  
Sides pass thru. . .left allemande

Four ladies chain three quarters  
Heads right and left thru  
Head men face your corner and swing  
Four men pass thru. . .turn left single file  
Ladies pass thru. . .left allemande

Four ladies chain one quarter  
Heads right and left thru  
Head men face your corner and swing  
Four ladies pass thru. . .turn left single file  
Four men pass thru. . .left allemande

Four ladies chain across  
Heads right and left thru  
Head men face your corner and swing  
Four ladies pass thru. . .turn left single file  
Four gents pass thru. . .turn left single file  
Promenade your partner

Heads pass thru. . .sides pass thru  
Everybody turn right single file

Ladies roll out around your man  
Corner left allemande

#### DIVIDE

Heads right and left thru  
Heads roll away a half sashay  
Heads go forward and stay  
Sides divide. . .face in  
Double pass thru. . .everybody U turn  
Centers pass thru. . .left allemande

Sides roll away a half sashay  
Heads step forward  
Sides divide. . .face in  
Everybody double pass thru  
First couple go left. . .next couple go right  
Lines forward up and back  
Right and left thru  
Gents forward. . .shake right hands  
Pull by. . .left allemande

Heads forward with your partner back to back  
Sides divide. . .face in. . .heads separate  
Behind the sides stand  
Sides right hand star once around  
Left allemande

Side ladies chain across  
Sides roll away a half sashay  
Heads right hand star  
Sides divide. . .find your corner  
Left allemande. . .swing your partner  
(The square has rotated one quarter to the right).

All four ladies chain across  
Heads pass thru  
Separate behind the sides stand  
Everybody double pass thru  
First couple go left. . .next couple go right  
Lines of four. . .forward up and back  
Gents forward. . .shake right hands  
Pull by. . .left allemande

Heads right and left thru  
Head ladies chain across  
Sides lead right. . .circle to a line  
Lines forward up and back. . .gents forward  
Shake right hands. . .pull by  
Left allemande

Working in these special Senior Citizens Centers has opened up a whole new frontier for us. Having meetings in the daytime from 1:30 to 3:30 pm makes use of our time when we are not involved with other regular calling assignments. The dancers are truly appreciative, have great attitudes and are fun to work with. The fact that about half of the squares are made up entirely of ladies poses no problem, either for the group or for us.



Heads forward up and back you go  
 Head ladies do sa do  
 Head ladies hook with a right elbow  
 Turn it once around  
 Pick up your partner with an arm around  
 Head gents pick up your corner arm around  
 Side ladies pick up your partner arm around  
 Break in the middle. . . bend the line  
 (1P-2P lines)

Head ladies chain three quarters  
 Side men courtesy turn them  
 Side men roll the ladies away  
 With a half sashay  
 Forward six up to the middle and come back  
 Four ladies right hand star

Back by the left a left hand star  
 Everybody swing your partner

Four ladies chain one quarter (right hand lady)  
 Heads roll away in half sashay  
 Sides pass thru. . . separate  
 Around one line up four. . . lines pass thru  
 U turn back (1P-2P lines)

Heads promenade outside three quarters  
 Side ladies chain across  
 Everybody double pass thru  
 First couple go left. . . next couple right  
 Lines go forward up and back  
 Gents go forward. . . shake right hands  
 Pull by. . . left allemande

When we start out with these dancers we let them know that they may be dancing in squares one moment, in circles the next. They may be doing simple mixers, easy rounds or one of those "no partner" line dances. We explain that this is *all* a part of American Square Dancing and we find that participation in all of the facets is excellent. They particularly enjoy quadrilles and contras and we build one of each into almost every program.

### PRETTY BABY QUADRILLE

by Jerry Helt, Cincinnati, OH

**Music:** EZ Record #725

Count:

- 8 Heads forward up to the middle  
And come on back
- 8 Heads right and left thru
- 8 Sides forward up to the middle  
And come on back
- 8 Sides right and left thru
- 8 All join hands and circle left
- 8 Corner swing
- 8 All promenade all the way around
- 8 Everybody loves a baby, that's why I'm  
in love with you, pretty baby of mine  
(Figure is danced four times thru)

Because dances like this emphasize moving to the phrase, the danceability is high. Lining up the squares in the hall and having the heads lead right and circle to facing lines, sets them up for a contra.

### OLD MAIN CONTRA

by Jerry Helt, Cincinnati, OH

2,4,6,8, etc., cross over

1,3,5,7, etc., active

Count:

- 8 Actives down the center with your own
- 8 Turn alone come back to place
- 8 Inactives down the center with your own
- 8 Turn alone come back to place
- 8 Actives do sa do your own
- 8 Inactives do sa do your own
- 8 Everybody with your partner  
Wheelbarrow do sa do
- 8 Actives wheelbarrow do sa do down one

Everybody join both hands with partner, gents do sa do keeping both hands joined with partner. Ladies go with your partner in the wheelbarrow do sa do. On the completion of the movement start the wheelbarrow do sa do so that actives progress down one place. Inactives come up one place.

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**ABOUT THE AUTHOR:** Jerry and Kathy Helt are true leaders in the field of square dancing and have been for many years. Jerry is a member of the Square Dance Hall of Fame, one of the founding members of Callerlab and a triple-threat man when it comes to covering all phases of the activity.

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# LADIES ON THE SQUARE

## WORKING ON GINGHAM DRESSES



**D**RESS UP one of your square dance costumes with a big, big bow on the belt in back. Look what Shirley Carter from Santa Barbara, California, did with a bow. Shirley took a fairly simple black and white checked gingham square dance dress and added an oversized black bow to it.



"Eyes to the rear!" Shirley Carter's attention-getting bow.

Here's how she suggests to make certain your bow is always picture perfect. Make the sash around your waist flat, with belting inside

to help keep its shape. Fasten it with velcro. Make a bow the size of your choice. Pad the bow with pelon and sew on ties (tails) which are sewn with the material doubled. Then simply pin your bow in place.

The solid-colored bow adds interest to the gingham fabric.

### Embroidery Chicken Scratch

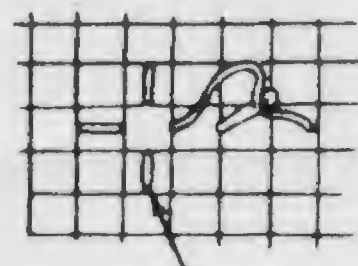
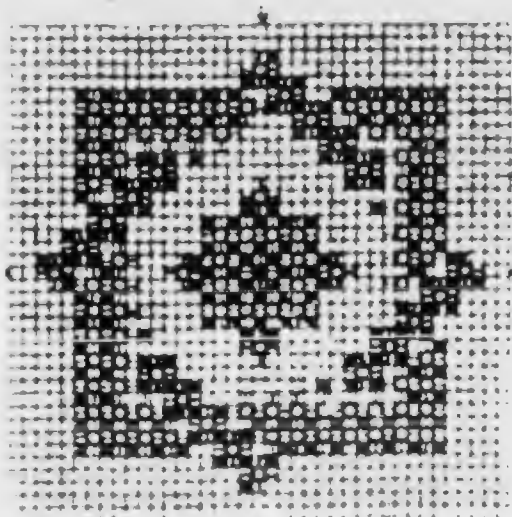
*The Show-Me Doin's*, official publication of the Missouri Federation of Square and Round Dance Clubs, Inc., included this idea in their January, 1984, magazine.

Chicken scratch embroidery has three types of stitches: The smyrna cross, the straight stitch and a weaving stitch which involves running the thread under the straight stitches.

Using three strands of embroidery floss throughout, white crosses are worked on the colored squares and colored crosses are worked on the white squares. The straight stitches are worked on the light-colored squares. See illustration for weaving stitch and crosses.

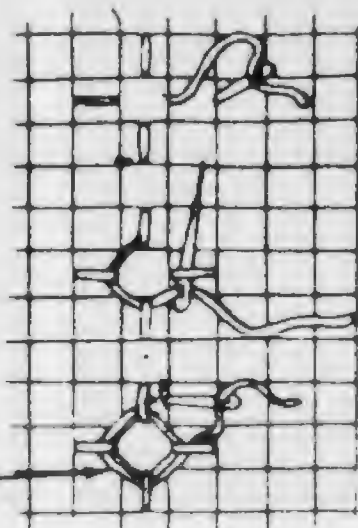
A pattern for interlocking squares is included here but any number of designs can be stitched.

Chicken scratch embroidery can add an interesting note to gingham square dance dresses.

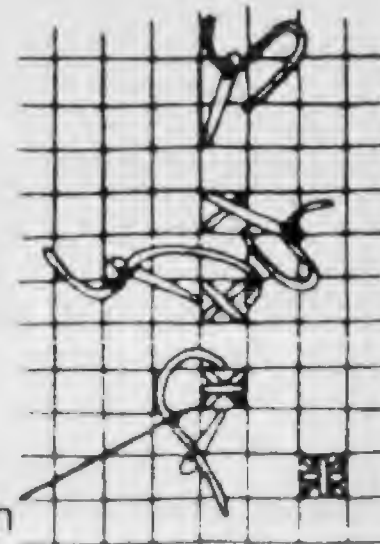


Straight Stitches

Weaving Stitch



Smyrna Cross Stitch







...wheel and deal and spread



## ANYTHING ... and SPREAD

...star thru and spread

• From the collection of Plus calls, we have the following definition:

**ANYTHING AND SPREAD:** Starting formation—various. This call can be used in three ways: (1) If only some of the dancers are directed to spread (e.g., from a static square, heads star thru and spread), they slide apart sideways to become ends, as the inactive dancers step forward between them. (2) If the “anything” call finishes in lines or waves







(e.g., follow your neighbor), the centers anticipate the spread action by sliding apart sideways to become the new ends, while the original ends anticipate the spread action by moving into the nearest center position. (3) If the "anything" call finishes in tandem couples (e.g., wheel and deal from a line of four), the lead dancers slide apart sideways, while the trailing dancers step forward between them.

Spread, we start from a line of four (1) and move into a wheel and deal (2). As the movement nears completion, the lead couple steps apart (3) and the trailing couple steps forward into a line of four (4).

For Star Thru and Spread, we start from a square (5). The head couples star thru (6). As the star thru momentum continues, those in the center step apart (7) and, backing up just slightly as an adjustment, allow the side or trailing couples to step in to make a line of four (8).

□ □ □

Taking a look at Wheel and Deal and





# CONTRA CORNER



## Birth of a Contra

by Lannie McQuaide, Columbus, Ohio

THE IDEA FOR THIS CONTRA came to me at a time when the television news was expounding on the "terrible weather" in California. I watched the waves crashing—"exploding"—against the piers and homes. I knew I had the title because, although it is called without being identified, there is an Explode The Wave figure included in the dance.

At first, I thought of Pacific Storm. I liked the antithesis it provided. But Pacific Storm suggests a storm at sea, and I wanted destruction along the coast to be indicated.

### WEST COAST STORM

by Lannie McQuaide, Columbus, Ohio

Formation: One, three, five etc., crossed over.

— — — —, **With your corner turn by the right**

— — — —, — — **Now by the left**

— — **Once and a half, — — ladies chain**

— — — —, **Same ladies turn by the right**

— — **Once around, Find new corner**

**for a do sa do**

— — — —, **Make an ocean wave and balance twice**

— — — —, — — **Pass thru (or step thru)**

**Face in and pass thru, (or pull by) Courtesy turn (or wheel around) and half promenade**

Cross the head and foot every time. To help the ladies find the new corner (line 5), they should look diagonally to the left as they meet for the turn by the right. That man who is diagonally to the left, in their original line, is the new corner.\*

The ocean wave (line 6) is across the set. Since the ladies are coming to the men on the diagonal, an adjustment must be made to avoid having the ocean wave on the diagonal. If the active, or the crossed over, men will face down and the others face up as the ladies approach, the ocean wave will form directly across the set.

These instructions sound complicated, but we danced it at the Party Line Dancers and at Bob Howell's Kings and Queens. The dancers at both clubs liked it. Square dancers will

recognize step thru, face-in, and pull by as explode the wave, from which the dance gets its name.

☆☆☆

### PLEASE AMEND

One phrase was left out of the Ardenfolk Contra as it appeared in the April, 1984 issue. There should have been a right shoulder do sa do just prior to the left shoulder do sa do. To correct, please insert the following phrase along with instructions.

— — — — **With your partner do sa do**

Each dancer comes out of the left hand star to go directly to that dancer's partner, and does a standard right shoulder do sa do (8 beats).

Our apologies to Glen Nickerson for not getting it right the first time.

☆☆☆

As in past Callerlab Conventions, a number of callers and their partners had an opportunity this past Convention to actually experience Contra Dancing. The Callerlab Contra Committee, headed by Art Seele, held several sessions which offered callers ideas on how the use of Contras in their beginner classes not only emphasizes moving to the music but provides added variety for learning to dance well.

☆☆☆

### CONTRA DANCE RECORDINGS

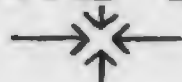
To help you choose suitable contra music, Don Armstrong, Chairman of the Recordings Division of the Lloyd Shaw Foundation, has prepared a special catalog containing synopses of contra recordings. The information will provide some indication as to the basics involved in each dance or group of dances, such as chains, stars, star thru, cast off, contra corner, etc.

It is hoped that this catalog will enable a contra leader to be selective in ordering records, so as not to end up with heys, figures of eight, contra corner, etc., that might be of no value to him. As a service to the dance activity, the catalog is free. Write Lloyd Shaw Foundation Sales Division, 12225 Saddle Strap Row, Hudson, FL 33567.

\*The ladies who have reached the end of the line will not find a new corner. They have reached that period when they stand idle for a short while, i.e., they are "dead at the head."



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Alberta

Howdy! It's stampede time again and the whole world is invited to the Calgary Stampede, July 6-15. Come early and see the parade. Join the New Venture Advanced dancers on the 5th, Jerry Jestin calling, and on the 11th, Phil Hansen and Wilf Wihlidal, and rounds by Muriel and Gordon Foxcroft. There are Mainstream dances each night of the week featuring local and/or visiting callers and for early risers there is a traditional Pancake Breakfast every morning, also some Bean Suppers. The Calgary Stampede is Western hospitality as it should be, plus a lot of square dancing to boot. Your square dance contacts in Calgary are John and Faye Thomson. Give them a call at (403) 246-4440.

## Rhode Island

While everyone knows Rhode Island is the smallest state in New England, what they don't know is that we are the most enthusiastic. We are filled with plans and dreams for one of the biggest and most fun-filled Conventions that has been seen in years. The job has only just started, but mark your calendars for April 26-27, 1985, for the 27th New England Square & Round Dance Convention to be held in Providence. Our Civic Center has a capacity of 270 dancing squares, along with ample room for exhibitions and refreshments. 17 halls are ready for you to dance your way to happiness. 1,500+ rooms are ready to house your weary feet. Over 40 Rhode Island

clubs are preparing to greet and extend to you their hospitality. So look out New England—here comes Rhode Island. "Dancing's Great in the Ocean State!"

## Alaska

The Alaska State Square Dance Festival will be held July 6-8 at Delta Junction, 100 miles south of Fairbanks. Keith Rippeto will be the caller; Betty and Harmon Jorristma the cuers. A Trail In dance will be held July 5th featuring Alaskan callers. Further information may be had from Chet and Karen Eldridge, PO Box 284, Delta Junction 99737.

## Mississippi

The 8th Annual Queen City Square and Round Dance Festival will be held at the Frank Cochran Center in Meridian, July 6-7. Jon Jones will be behind the mike while Sara and Charles Leflore will be cueing the rounds. For more information write Juanita Landreth, 4906 B Place, Meridian 39305.

The Hi Kickin' Chickens Square Dance Show Troupe of Jackson will bring the National Folk Dance of the U.S.A. to the 1984 World's Fair at the Mississippi Pavilion on July 21st. Directed by caller, Bob Caskey, the troupe, contrary to the trend of making square dancing more and more complicated, introduces square dancing virtually to all ages. The group includes audience participation at all performances.

— H. J. Sullivan

## Florida

Jack and Grace Livingston of Port Charlotte celebrated their Golden Wedding Anniversary on April 15th with a special party



Jack  
and  
Grace



and a square dance. The occasion was sponsored by Jack's club, the Jack's King & Queen Squares. Jack and Grace are known throughout the States, having travel-called extensively for many years. Now they limit their calling to the local area. Relatives, friends and dancers shared their special day with them and the Livingstons told all, "Your friendship is golden to us."

### **Tennessee**

Every Saturday night is special in Music City, U.S.A., at The Wheel-Arounders who dance at the Knowles Center in Nashville. Y'all come and join us if you're in our area. And should anyone wish vacation information about accommodations, points of interest or a list of 20 square dance clubs for good dancing every night, write Geraldine Carter, 815 Hamblen Dr., Madison 37115. Please enclose a stamped, self-addressed envelope.

### **California**

Would you like to dance on the Rose Parade Float next January? To be considered, send your names (his and hers), address (including zip code) and telephone number and enclose a square dance photo of the two of you. If you wish the photo returned, include a stamped, self-addressed envelope. Mainstream dance ability is required. Participants must be able to dance for five continuous hours and are expected to pay their own travel and motel expenses to Pasadena. Costumes will be supplied. Send information to Square Dancers of America, PO Box 1225, San Gabriel 91775. The names of five couples will be drawn at the National Convention in Baltimore.

### **Connecticut**

March 18th, Mother Nature smiled upon us (at least most of the day) as nearly 3,000 dancers converged upon Bloomfield for the 17th Connecticut Square and Round Dance Festival. Quotes from the day: "Enjoyable day . . . good dancing . . . fun . . . great variety of callers . . . we are not involved in political primaries; just involved in having a good time." 100 squares dancing Progressive Squares, the Square Wheelers (in wheel chairs) doing tea cup chain in their exhibition,

a grand march and celebrity tour were just some of the features of the day. Thanks to all who put it together. — *Russell Moorhouse*

### **Kansas**

"Dance More in '84" is the theme for the annual Kansas Square Dance Association Convention to be held in Salina, June 1-2, at the Bi-Centennial Center. Featured square dance caller will be Jon Jones, while Butch and Nancy Tracey will be featured with the rounds. Contact persons are Jim and Jody Temple, 109 No. 3rd, Lindsborg 67456 (913) 227-3517 and Dana and Sarah Schirmer, Rt. 2, Box 192, Berryton 66409 (913) 862-1192.

—*John and Janet Rothrock*

### **Barbados**

Square dancers from this island went aboard the MTS Daphne when it was recently in port and joined cruising-vacationing square dancers and caller, Jim Blackwood. They danced for their own enjoyment as well as for the viewing of other passengers. Nondancers were amazed that dancers from Barbados could easily dance to a caller whom they had never met and that dancers from the island and from the States could dance together with ease.

### **North West Territories**

The City of Yellowknife is celebrating 50 years, June 23 through July 7. The Ptarmigan Twirlers Square and Round Dance Club have been a part of the community for almost 20 years. They are extending an invitation to all ex-Yellowknife square dancers to "Come Home to Yellowknife" during this time. In addition to a great variety of activities, square dances are scheduled for June 30 and July 7, plus street dancing wherever and whenever a square gets together. Anyone wishing further information, please contact Gordon and Anita Newell, 5013 Forrest Dr., Yellowknife or telephone (403) 873-5303.

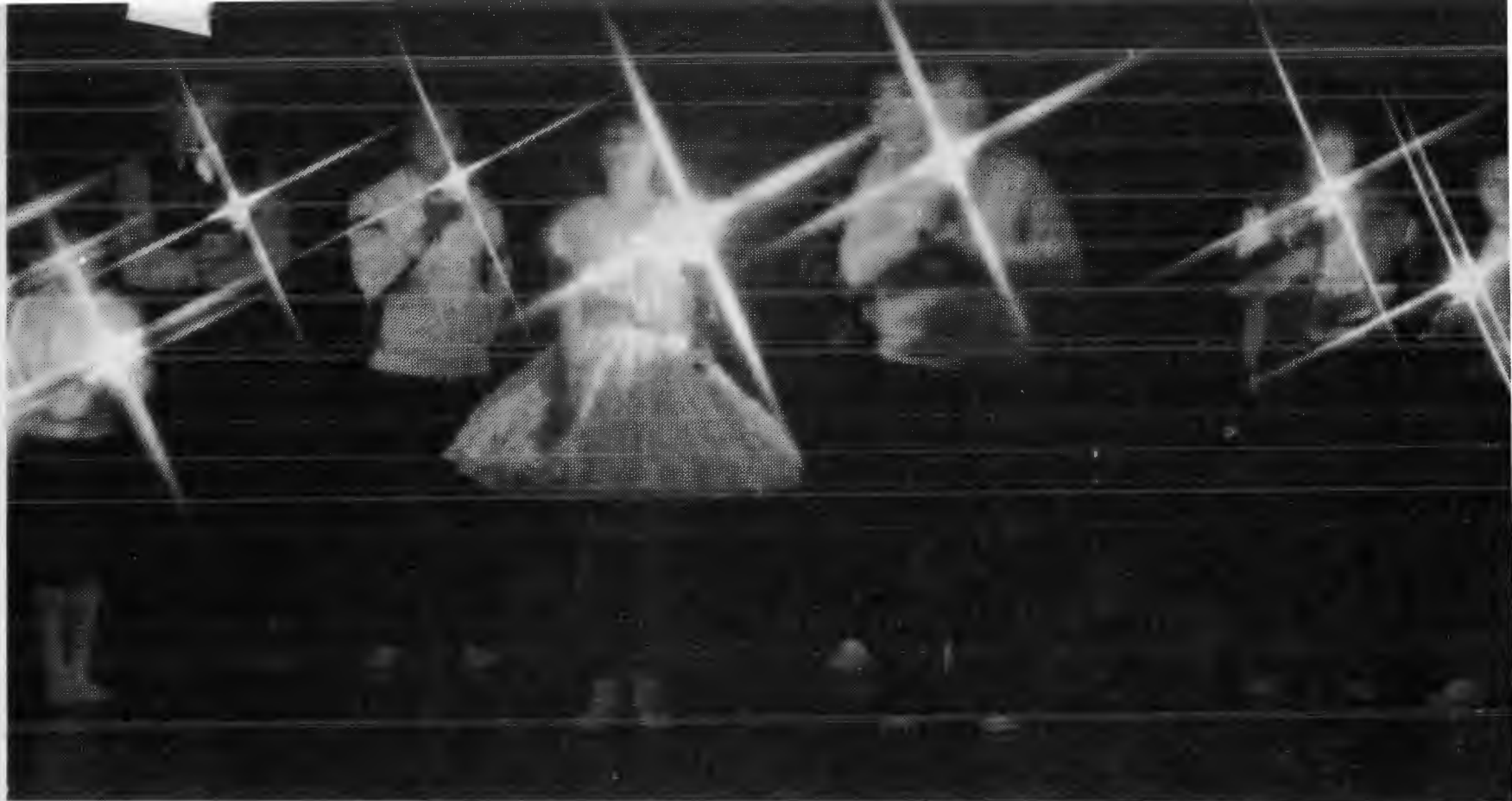
—*Canadian Dancers News*  
**New York**

Lillian Schayer leads traditional square dancing for senior citizens, along with line dancing and international folk dancing three times weekly in Rockland County. Friendliness, relaxed instruction, pleasure in learning new physical movements and ethnic-cultural contact are emphasized. Partners not needed; beginners always welcome. Contact her at 266 No. Main St., 19A, Spring Valley 10977.



Candlelight marks the graduation ceremony.

# GRADUATION JAPANESE STYLE



**F**ROM ALL WE'VE OBSERVED, Japanese square dancers enjoy the activity to the fullest. Recently 406 enthusiasts from Toyohashi celebrated their club's 21st anniversary and the graduation of a new beginners' class. Here are a few glimpses of the party. Our thanks to Akira Murakami for sending us this photo-story.



Against a backdrop of blue and white flying geese is a floor filled with happy dancers. Greeting them as they enter the hall (below) is an array of colorful paintings and signs.



A welcome from hosting club members, thank you's from new graduates and a turn at the mike (left) are part of the program, along with a graduation photo.





# SOUND BY HILTON



## THE AC-300A.

EVERYTHING THAT THE AC-300 HAD, PLUS ALL OF THESE:

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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

June 1984

by Gene Trimmer, Paragould, Arkansas

**T**HE PROGRESSION SEQUENCE for teaching the Callerlab programs is not an ironclad rule but is laid out in a logical manner. As you progress you can use previously taught calls to help in teaching new ones. California twirl — part of the definition is used to teach dive thru. Cross run can be used to set up left hand ocean waves long before you teach Dixie style so the new dancers will already be familiar with left swing thru, etc. Partner trade for the dancers facing out is part of the teach for trade by and for pass to the center. The call pass to the center is not used as much as it might be simply because many callers do not feel comfortable trying to call it during their patter. Many say it takes too much time to call it. Actually it can be called almost as easily as dive thru and certainly can be used with proper timing. It has the added advantage of being a good call to use from ocean waves where dive thru would not apply. Unless the dancers are really knowledgeable with the Mainstream program you might need to forewarn them that those facing out after the pass (or step) thru will automatically do a partner trade just as they would in a trade by. From that point on you can easily use the call for some really smooth flowing choreography following ocean wave calls. Some examples are:

**Heads pass the ocean**  
**Girls trade recycle**  
**Square thru three quarters**  
**Pass to the center**  
**Swing thru . . . boys trade . . . turn thru**  
**Pass to the center**  
**Square thru three quarters**  
**Slide thru . . . pass thru . . . bend the line**  
**Pass the ocean . . . pass to the center . . . zoom**  
**Square thru three quarters . . . left allemande**

**Sides touch one quarter**  
**Girls run . . . pass thru**

**Touch one quarter . . . ends circulate**  
**Single hinge**  
**Centers trade . . . swing thru**  
**Pass to the center**  
**Swing thru . . . boys trade . . . turn thru**  
**Pass to the center . . . swing thru**  
**Turn thru . . . allemande**

**Heads pass thru . . . partner trade**  
**Reverse the flutterwheel**  
**Sweep one quarter**  
**Pass thru . . . spin the top . . . spin the top**  
**Pass to the center**  
**Swing thru . . . boys trade**  
**Turn thru . . . slide thru**  
**Pass thru . . . bend the line . . . pass the ocean**  
**Spin the top . . . spin the top**  
**Pass to the center**  
**Touch one quarter . . . girls run . . . slide thru**  
**Left allemande**

**Sides touch one quarter . . . boys run**  
**Pass to the center . . . zoom . . . pass thru**  
**Pass to the center . . . zoom . . . star thru**  
**Pass thru . . . separate around one . . . lines**  
**Star thru . . . pass thru . . . pass to the center**  
**Star thru . . . crosstrail thru . . . separate**  
**Around one . . . lines . . . star thru**  
**Pass to the center . . . star thru**  
**Cross trail thru to the corner . . . left allemande**

**Heads pass the ocean**  
**Swing thru . . . turn thru**  
**Pass to the center . . . pass thru . . . swing thru**  
**Single hinge . . . boys run . . . right and left thru**  
**Touch one quarter . . . column circulate**  
**Single hinge . . . fan the top**  
**Pass to the center**  
**Swing thru . . . single hinge . . . boys run**  
**Square thru**  
**With outside couples square thru**  
**Three hands . . . left allemande**

(Same Sex)  
**Sides square thru . . . touch one quarter**  
**Scotback . . . centers trade . . . single hinge**  
**Centers trade . . . pass to the center**  
**Boys swing thru**  
**Boys turn thru . . . pass to the center**



Girls square thru three quarters . . . slide thru  
 Couples circulate . . . bend the line  
 Pass thru  
 Wheel and deal . . . centers swing thru  
 Turn thru . . . left allemande

(Same Sex)

Heads star thru . . . double pass thru  
 Centers in  
 Cast off three quarters . . . pass the ocean  
 Swing thru . . . pass to the center  
 Boys square thru three hands  
 Do sa do . . . touch one quarter  
 Girls trade . . . all eight circulate  
 Single hinge  
 Ends circulate . . . centers circulate  
 All eight circulate  
 Pass to the center . . . boys swing thru  
 Step thru and step to a wave . . . boys run  
 Star thru . . . square thru three quarters  
 Left allemande

The *cross* applied with the Run and the Fold Families is a very useful tool for expanding any Mainstream choreography. When centers or ends are given cross run it changes right hand ocean waves to left hand ocean waves and vice versa. It also changes normal right or left hand two-faced lines to half-sashayed and vice versa, while it changes lines of four to centers in or centers out inverted lines. Cross fold is very useful in changing ocean waves or lines of four into facing couples or changing two-faced lines into Z formation. Let us look at a bit of choreo with the *cross* application for run and fold.

Sides lead right . . . swing thru  
 Boys cross fold  
 Turn thru . . . trade by . . . pass the ocean  
 Spin the top . . . boys cross fold . . . turn thru  
 Trade by . . . swing thru . . . grand right and left

Heads half square thru . . . swing thru  
 Boys cross run . . . boys circulate  
 Left swing thru . . . boys cross run  
 Boys circulate . . . all eight  
 Circulate . . . girls cross run . . . boys trade  
 Left swing thru . . . boys circulate  
 Girls cross fold . . . grand right and left

Sides swing thru . . . single hinge  
 Walk and dodge  
 Touch one quarter . . . ends circulate  
 Single hinge . . . boys cross run

Girls trade . . . boys fold  
 Peel off . . . boys trade . . . couples circulate  
 Girls cross fold . . . peel off  
 Couples circulate  
 Bend the line . . . reverse flutterwheel  
 Star thru  
 Pass thru . . . trade by . . . star thru  
 Crosstrail thru . . . left allemande

Heads swing thru . . . boys trade . . . slide thru  
 Swing thru . . . single hinge . . . scootback  
 Centers trade . . . single hinge  
 Centers cross run . . . boys trade  
 Square thru . . . trade by . . . swing thru  
 Boys cross run . . . left swing thru  
 Boys cross fold . . . left allemande

Four ladies chain three quarters  
 Heads touch one quarter . . . walk and dodge  
 Pass the ocean . . . fan the top  
 Girls cross run  
 Boys trade . . . left swing thru . . . boys fold  
 Peel off . . . ferris wheel . . . zoom . . . pass thru  
 Touch one quarter . . . split circulate  
 Boys fold  
 Dixie style to ocean waves . . . left swing thru  
 Left swing thru . . . left allemande

Heads right and left thru  
 Dixie style to an ocean wave  
 Boys cross run . . . recycle  
 Double pass thru . . . lead couple u turn back  
 Do sa do to ocean waves . . . centers cross run  
 Boys trade . . . pass the ocean . . . boys run  
 Couples circulate . . . boys trade  
 Promenade

Side ladies chain  
 Dixie style to an ocean wave  
 Boys cross run . . . recycle  
 Right and left thru  
 Veer left . . . veer right . . . swing thru  
 Girls circulate . . . single hinge . . . boys fold  
 Dixie style to an ocean wave  
 Boys cross run . . . girls trade  
 Swing thru . . . girls cross fold  
 Grand right and left

When your dancers really understand and can readily dance cross fold they will have no trouble dancing recycle from most any position you can get them into. A really good tool is to recycle from left hand ocean waves with

#### SPECIAL WORKSHOP EDITORS

Bob Van Antwerp . . . . . Workshop Editor  
 Joy Cramlet . . . . . Round Dances



the boys in the center because that use will terminate in normal facing couples. A same sex recycle is also done with very little hesitation as the cross fold becomes a part of the dancers repertoire. If any difficulty is experienced it is because the dancers simply have not done it in that manner enough times before to recognize the pattern. Dancers can only dance what they are accustomed to dancing and yet they can progress in any manner if you present it to them properly. They, for the most part, appreciate a bit of change from the norm. When teaching recycle make certain you teach it with no handholed used until the move is completed. Let us look to a bit of use while we progress from the known setups to various ones that are a bit different.

**Sides pass the ocean . . . recycle . . . zoom**  
**Pass the ocean . . . recycle . . . square thru**  
**Pass the ocean . . . fan the top . . . recycle**  
**Square thru three quarters . . . trade by**  
**Pass the ocean . . . fan the top . . . recycle**  
**Pass thru . . . trade by . . . pass to the center**  
**Square thru three hands . . . left allemande**

**Head ladies chain**  
**Dixie style to an ocean wave . . . boys trade**  
**Recycle . . . star thru**  
**Right and left thru (you're home)**  
**Side ladies chain**  
**Dixie style to an ocean wave**  
**Boys trade . . . recycle . . . star thru**  
**Pass thru**  
**Separate around one . . . lines . . . star thru**  
**Zoom . . . star thru . . . right and left thru**  
**Dixie style to an ocean wave . . . recycle**  
**Pass thru . . . left allemande**

**Sides pass the ocean . . . girls cross run**  
**Recycle . . . pass thru . . . swing thru**  
**Boys cross run . . . left swing thru . . . recycle**  
**Pass thru . . . trade by . . . swing thru**  
**Boys cross run . . . left swing thru . . . recycle**  
**Pass to the center . . . star thru . . . pass thru**  
**Partner trade . . . left allemande**

**Head ladies chain . . . heads pass the ocean**  
**Fan the top (careful) . . . boys cross run**  
**Recycle (you're home) . . . side ladies chain**  
**Sides pass the ocean . . . fan the top**  
**Boys cross run . . . recycle . . . square thru**  
**Swing thru . . . swing thru**  
**Boys cross . . . run recycle . . . left allemande**

## **A CHANGE IN W.S. EDITORS**

Next month we welcome a new editor. Ray Rose will be taking over the job of checking all square dance material appearing in this section of the magazine. Our thanks to outgoing dance editor, Bob Van Antwerp, who has always done a sterling job. Voted into a second term as Chairman of the Board of Callerlab, Bob's responsibilities make it necessary for him to cut back. We have appreciated Bob's contribution to this magazine over the years and join his many friends in congratulating him on his reelection to the extremely important Callerlab post.

**Sides star thru . . . double pass thru**  
**Centers in**  
**Cast off three quarters . . . pass thru**  
**Wheel and deal . . . girls pass thru**  
**Swing thru**  
**Recycle . . . pass to the center**  
**Boys swing thru**  
**Boys recycle . . . boys square thru three hands**  
**Slide thru . . . couples circulate**  
**Bend the line**  
**Pass the ocean . . . girls trade . . . recycle**  
**Left allemande**

**Heads star thru . . . double pass thru**  
**Face in**  
**Pass thru . . . wheel and deal . . . girls zoom**  
**Boys pass thru . . . pass to the center**  
**Girls swing thru . . . girls recycle**  
**Girls square thru three hands . . . slide thru**  
**Boys trade . . . couples circulate**  
**Bend the line**  
**Pass thru . . . wheel and deal**  
**Square thru three hands**  
**Left allemande**

**Side ladies chain . . . sides pass the ocean**  
**Girls cross run . . . left swing thru . . . recycle**  
**Square thru . . . separate around one . . . lines**  
**Right and left thru . . . flutterwheel**  
**Pass the ocean . . . girls cross run**  
**Left swing thru . . . recycle . . . pass thru**  
**U turn back . . . left allemande**

**Heads touch one quarter . . . walk and dodge**  
**Pass the ocean . . . spin the top . . . swing thru**  
**Boys cross run . . . left swing thru . . . recycle**  
**Touch one quarter . . . boys run . . . pass thru**  
**Wheel and deal . . . centers pass thru**  
**Pass the ocean . . . spin the top . . . swing thru**  
**Boys cross run . . . left swing thru . . . recycle**  
**Grand right and left**



**Plus Quarterly Selection**  
**CHASE THE TAG (Right, left, in, out)**

*For a description of this Plus Q.S. see Take A Good Look, Page 34.*

**Dancing Examples:**

Heads square thru four . . . touch a quarter  
Walk and dodge . . . chase The Tag Right  
Wheel and deal . . . box the gnat  
Change hands . . . left allemande

Heads lead right . . . circle to a line  
Pass thru . . . Chase The Tag In  
Pass thru . . . wheel and deal . . . zoom  
New centers turn thru  
Single circle to a wave  
Boys trade and turn thru . . . left allemande

Sides right and left thru . . . rollaway  
Heads pass thru . . . Chase The Tag  
Lady go right and boy go left  
Outside around one to a line of four  
All turn thru . . . Chase The Tag  
Boys go centers in between girls  
Cast off three quarters . . . pass thru  
Wheel and deal . . . centers swing thru  
Extend . . . right and left grand

Heads square thru four . . . slide thru  
Pass thru . . . Chase The Tag Out  
Ladies fold . . . star thru . . . couples circulate  
Ladies trade . . . ladies run left to a  
Left swing thru . . . left allemande  
Full turn to partner . . . right and left grand

**SINGING CALLS**

**COAL MINER'S DAUGHTER**

by Al Horn, Penrose, Colorado

**Record: Prairie #1000**, Flip Instrumental with Al Horn

**OPENER:**

Sides face grand square  
Well I was born a coal miner's daughter  
In a cabin on a hill in Butcher Holler  
Circle left allemande left and weave  
We were poor but we had love  
That's the one thing my Daddy made sure of  
He shoveled coal to make a poor man's dollar

**MIDDLE BREAK:**

Sides face grand square  
Yeah I'm proud to be a coal miner's daughter  
Remember well the well where I drew water  
Circle left allemande left and weave  
The work we done was hard  
At night we'd sleep cause we were tired  
I never thought of leaving Butcher Holler

**ENDING:**

A lot of things have changed since back then  
And it's so good to be back home again  
Circle left allemande left and weave  
Not much but the floor  
Nothin' interesting anymore 'cept  
The memories of a coal miner's daughter

**FIGURE:**

Heads promenade halfway around the ring  
Down the middle curlique walk and dodge  
Swing thru so fine boys run right  
Bend the line right and left thru  
Slide thru square thru three hands  
Swing that corner and promeno  
And everything would start  
All over at the break of morning

**SEQUENCE:** Opener, Figure twice, Middle break, Figure twice, Ending.

**HOW COULD I LOVE HER SO MUCH**

by Johnny Jones, Kingsport, Tennessee

**Record: Red Boot #2992**, Flip Instrumental with Johnny Jones

**OPENER:**

Sides face grand square  
As I walk thru the door and  
My eyes bit the darkness  
I saw him alone at the bar  
I went over to him and said  
You may not know me but  
I sure do know who you are Circle left  
Don't worry my anger was spent long ago  
Left allemande promenade  
But Lord how I suffered sometimes I wonder  
And now maybe now you can explain

**MIDDLE BREAK, ENDING**

Sides face grand square  
How could I love her so much then lose her  
So quickly to someone like you  
How did you know how to hold and please her  
How did you know what to do circle left  
After all of this time  
I spent learning to love her  
Left allemande promenade tell me  
How could I love her so much then lose her  
So quickly to someone like you

**FIGURE:**

Heads promenade three quarters around  
Side pair do the right and left thru  
Pass thru do sa do once around  
Swing thru then turn thru  
Left allemande with the corner  
You walk by just one  
Swing the next little girl and promenade  
But Lord how I suffered sometimes I wonder  
And maybe you can explain

**SEQUENCE:** Opener, Figure twice, Middle break, Figure twice, Ending.



## WHO'S GONNA PLAY THIS OLD PIANO

by Gerald McWhirter & Danny Payne

**Record:** The Roofers #124, Flip Instrumental

with Gerald McWhirter & Danny Payne

OPENER

Four little ladies chain straight across  
Rollaway and circle to the left  
Four ladies rollaway circle left and now  
Left allemande weave the ring  
Whose gonna keep these ivories talking  
Swing the doll around and promenade  
Who's gonna play this old piano  
After I'm gone away

MIDDLE BREAK, ENDING

Sides face grand square  
Who's gonna play this old piano  
When I'm not here  
Who's gonna sing these sad songs to you  
Cause your eyes to fill with tears  
Cricle left  
Who's gonna keep these ivories talking  
Left allemande and promenade

FIGURE:

Heads square thru four hands around you go  
Right and left thru turn the girl you know  
Swing thru tonight boys run right  
Tag the line face to the right  
Wheel and deal square thru on third hand  
Box the gnat then swing your corner  
And promenade

Who's gonna play this old piano  
After I'm gone away

ALTERNATE FIGURE:

Heads square thru four hands around go  
Do sa do that corner there curlique then  
Split circulate my friend boys run right  
Right and left thru pass the ocean there  
Recycle round now  
Swing that corner promenade  
Who's gonna play this old piano  
After I'm gone away

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## SQUARE DANCE POLKA

by Bobby Hilliard, Ft. Worth, Texas

**Record:** Ocean Wave #7, Flip Instrumental with Bobby Hilliard

OPENER, ENDING

Heads face grand square  
We're going thru a music revolution  
The hippies say they'll overcome us all  
While they're blowing smoke and air pollution  
We're hanging on with help from Geritol  
Circle left  
They're rounding up squares down in Texas  
Left allemande and promenade you see

They still do the polka in Milwaukee but  
Square dance music is the one for me

MIDDLE BREAK:

Sides face grand spin

Big wheels at the network started spinning  
The verdict was Hee Haw had to go cause  
City slickers don't believe in grinning  
And who the heck needs jokes in Kokomo  
Cancelled all the singing and the picking  
But that stubborn little donkey  
Would not leave and  
Hee Haw is laughing up their sleeves

FIGURE:

Heads square thru go four hands  
Find the corner touch one quarter please  
Walk and dodge do a partner trade then  
Reverse the flutter go boys star thru  
And a right and left thru dive in  
Square thru three quarters  
Swing the corner and promenade  
They still do the polka in Milwaukee but  
Square dance music is the one for me

ALTERNATE FIGURE: PLUS

Heads square thru go four hands  
Do sa do and then right and left thru  
Swing thru two by two boys run right  
Ladies trade ladies hinge  
Diamond circulate two times  
Flip the diamond boys trade  
Swing the corner promenade  
They're still pickin' blue grass in Kentucky  
But square dance music is the one for me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## ROUND DANCES

### BEAUTIFUL WALTZ—Grenn 17053

**Choreographers:** Art and Ruth Youwer

**Comment:** A pleasant-to-dance waltz routine.  
Nice sounding music. Cues on one side of record.

#### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, -; Together to BUTTERFLY M facing WALL, Touch, -;

#### PART A

1-4 Waltz Away; Waltz Together; Step, Swing, -; Spin Manuv, 2, 3 end M facing RLOD in CLOSED;

5-8 (R) Waltz Turn; (R) Waltz Turn M facing RLOD in SIDECAR; Bk Up Waltz; L Turn, Side, Fwd M facing LOD in CLOSED;

9-12 Box Waltz end M face COH; Box Waltz end M face RLOD; Box Waltz end M face



- WALL & SIDECAR; **Bk, Side, Close;**  
13-16 **Twinkle, 2, 3; Twinkle, 2, 3 (Twirl) Side, XIB, Side; Thru, Side, Close;**

PART B

- 1-4 SEMI-CLOSED **Step, Swing, —; Manuv face RLOD, Side, Close; ¼ R Turn, Side, Close; ¼ R Turn, Side, Close facing LOD;**  
5-8 **Viennese Turn; Viennese Turn; Viennese Turn; Viennese Turn end M face WALL both hands joined;**  
9-12 **Apart, Point, -; Wrap Across, 2, 3 end M on outside facing LOD in LEFT-OPEN; Waltz Fwd, 2, 3; Roll Fwd and Away down LOD, 2, 3 end facing LOD in LEFT-OPEN;**  
13-16 **Fwd Face partner & COH, Side, Draw; Apart, Point, -; Wrap across, 2, 3 end M on inside facing WALL in LOOSE-CLOSED; Side, Draw, Close;**

SEQUENCE: A—A—B—B—A—A plus Tag.

Tag:

- 1 **Slow Apart, Point, -.**

**YOU ARE LOVE—Grenn 17051**

**Choreographers:** Fred and Della Sweet

**Comment:** This routine keeps you on your toes and thinking. Big band sound music. Cues on one side of record.

INTRODUCTION

- 1-4 CLOSED DIAGONAL LOD & WALL **Wait; Whisk; Wing SIDECAR; Open Telemark;**

PART A

- 1-4 SEMI-CLOSED **Thru Chasse; Manuv end M face RLOD in CLOSED; Bk L pivoting R face, Fwd, Bk M face DIAGONAL REVERSE & WALL; Turning Lock end CONTRA BANJO;**  
5-8 DIAGONAL LOD & WALL **Fwd Hover end M face DIAGONAL LOD & COCH: Outside Swivel; Weave, 2, 3; 4, 5, 6;**

PART B

- 1-4 **Curved Feather; Bk Whisk; Hinge; (Around to SEMI-CLOSED)-, R Turn, Side/Fwd facing LOD in SEMI-CLOSED;**  
5-8 **Thru, Side, Draw; Chair, Recov, Slip; Open Telemark SEMI-CLOSED Facing DIAGONAL LOD & WALL; Thru, Side/XIB, Side;**

PART A VARIATION

- 1-4 Repeat action meas 1-4 Part A;  
5-8 CONTRA BANJO **Manuv face RLOD in CLOSED; Impetus, Feather Finish CONTRA BANJO M face DIAGONAL LOD & COH: Fwd, 2, 3 CLOSED facing LOD;**

PART B VARIATION

- 1-4 **Manuv, Pivot, 2 DIAGONAL LOD & COH;**

**Reverse Wave, 2, 3; 4, 5, 6 CLOSED M facing RLOD; Bk, Bk, L Turn to end to SEMI-CLOSED DIAGONAL LOD & WALL;**

5-8 Repeat action meas 5-8 Part B:

SEQUENCE: A — B — A — B — A — B — Variation — A — B — Variation plus Ending.

Ending:

- 1-2 SEMI-CLOSED **Thru, Side/XIB, Side; Thru, Oversway, Change Sway.**

**THAT'S MY BABY—Hi-Hat 933**

**Choreographers:** Art and Gladee Peavey

**Comment:** An easy and fun to do two-step. The rendition of the old "Yes Sir, That's My Baby" provides real peppy music. Although the music has been used by this label before, the routine is new and by different choreographers.

INTRODUCTION

- 1-6 OPEN **face LOD Wait; Wait; Strut Away, -, 2, -; Together, -, 2 end M face partner and WALL, -; Apart, -, Point, -; Pickup to BANJO M facing LOD, -, Touch, -;**

PART A

- 1-4 **Fwd, Lock, Fwd, -; Fwd, Lock, Fwd end in CLOSED, -; Strut, -, 2, -; 3, -, 4, -;**  
5-8 **Fwd, Close, Bk, Close; Fwd, -, ¼ R Turn M face WALL, -; Basketball Turn, -, 2, -; 3, -, 4 end facing LOD, -;**  
9-12 **Rock Side, -, Recov, -; Change Sides; Rock Side, -, Recov, -; Change Sides;**  
13-16 **Circle Away Two-Step; On Around Two-Step; Strut Together, -, 2, -; 3, -, 4 end BUTTERFLY M facing WALL, -;**

PART B

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step end BUTTERFLY M facing WALL; Side, -, Touch, -; Side, -, Touch end CLOSED, -;**  
5-8 **Side, Close, Fwd, -; Fwd RLOD to SEMI-CLOSED, -, ¼ L Turn M face WALL in CLOSED, -; Side, Close, Bk, -; Fwd LOD to SEMI-CLOSED, -, ¼ R Turn M face WALL in BUTTERFLY, -;**  
9-12 **Open Vine, 2, 3, 4; 5, 6, 7, 8; Side, Close, Side, Close; Side, -, Thru, -;**  
13-16 **Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD: (Twirl) Fwd, -, 2, -; 3, -, Pickup to BANJO M facing LOD, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 **Side, Close, XIF to SIDECAR, -; Walk Out, -, 2, -; Side, Close, XIF to BANJO, -; Walk, -, 2 end CLOSED M facing LOD, -;**  
5-10 **Fwd Two-Step Fwd Two-Step; Fwd, Close, Bk, -; Bk, Close, Fwd, -; Fwd, -, ¼ R Turn M face WALL, -; Apart, -, Point, -.**



## 1984 Premium Album Tracks

This completes the rundown of tracks from the four Premium 1984 L.P. record albums. Once again, we thank callers Van Antwerp, Flippo, Seastrom and Wise for their excellent calling. If you haven't, as yet, heard the records, do so. We think you'll enjoy each one.

### The BASIC Program

Bob Van Antwerp

*Stateline, Nevada*

Circle to the left . . . ladies in . . . men sashay  
Circle to the left . . . ladies in . . . men sashay  
Circle to the left . . . ladies in . . . men sashay  
Circle to the left . . . do it again  
Ladies in . . . men sashay . . . allemande left  
Weave the ring  
When you meet promenade home

Heads make a right hand star  
Star left with the couple right there  
Same couple come back in the middle  
Make a right hand star  
Star left with the couple right there  
Come back . . . make a right hand star  
Go back where you started from

Sides up to middle and back . . . pass thru  
Separate . . . around one . . . star thru  
Center two square thru three quarters  
Do sa do . . . right and left thru . . . dive thru  
Pass thru . . . right and left thru  
Centers U turn back . . . star thru  
California twirl . . . star thru . . . pass thru  
Right and left thru . . . dive into middle  
Star thru . . . pass thru . . . separate  
Go around two . . . line of four  
Eight to middle and back . . . star thru  
California twirl . . . right and left thru  
Dive into the middle . . . right and left thru  
Same two star thru . . . right and left thru  
Cross trail . . . left allemande  
Right and left grand . . . when you meet  
Promenade . . . don't stop  
Sides wheel around  
Star thru . . . center two California twirl  
Double pass thru . . . everybody U turn back  
Double pass thru . . . everybody U turn back  
Center two right and left thru . . . pass thru  
Square thru three quarters round  
Left allemande . . . promenade home

One and three square thru four hands  
Walk out to outside two . . . right and left thru  
Center four partner trade . . . zoom

Zoom again

Centers pass thru . . . pass thru again

Trade by

Centers partner trade . . . zoom . . . zoom again

Centers star thru . . . cross trail . . . around one

Into the middle . . . star thru . . . California twirl

Allemande left . . . promenade home

Sides face . . . grand square

Everybody bow to your partner . . . corner too

### The MAINSTREAM Program

Marshall Flippo

*Abilene, Texas*

Allemande left . . . allemande  
Skip your partner . . . swing the next  
Promenade . . . don't slow down  
One and three wheel around . . . square thru  
four  
Left allemande . . . grand right and left  
Promenade home

Heads up to the middle and back  
Half square thru . . . split outside  
Walk around one . . . line of four  
Pass thru . . . tag the line everyone  
Face in . . . right and left thru  
Send her back . . . Dixie style to ocean wave  
Boys cross run . . . girls trade in middle  
Recycle . . . star thru . . . pass thru  
Bend the line . . . pass thru . . . wheel and deal  
Double pass thru . . . cloverleaf  
Center two right and left thru  
Square thru three quarters . . . pass thru  
Do a U turn back . . . star thru  
California twirl . . . pass thru  
Wheel and deal . . . zoom  
In the middle touch one quarter  
Same four scoot back . . . scoot back once  
more  
Left allemande . . . promenade  
Don't slow down  
Sides put your girl in front . . . single file  
Heads wheel to the middle  
Sides keep moving . . . heads swing thru  
Spin the top . . . hinge one quarter  
Allemande left . . . right and left grand  
Promenade home  
Two and four square thru four hands  
Make a right hand star with outside two  
Sides star left in the middle  
Pass your corner . . . pick up the next  
Star promenade  
Outside girl step in front of the other girl  
Single file . . . boys wheel to the middle  
Girls keep moving . . . boys swing thru  
Spin the top . . . hinge one quarter  
Left allemande . . . grand right and left



Promenade . . . don't slow down  
 Heads go single file . . . lady in the lead  
 Sides wheel to the middle . . . do sa do  
 Heads keep moving . . . sides star thru  
 Square thru three quarters . . . find corner  
 Left allemande . . . right and left grand  
 Hook on and promenade home  
 Heads swing thru  
 Spin your top . . . centers pass thru  
 Make a right hand star with outside two  
 Heads star left in the middle once around  
 Do sa do around the corner . . . star thru  
 California twirl . . . left allemande

### **The PLUS Program**

Mike Seastrom

*Northridge, California*

Head two ladies chain to the right  
 New side ladies chain straight across  
 One and three square thru four hands  
 Meet the outsides . . . single circle  
 Right and left grand . . . promenade home

Two and four square thru four hands  
 Right and left thru . . . veer to the left  
 Men circulate . . . girls trade  
 Three quarter tag the line . . . men swing thru  
 Girls do a partner trade . . . boys extend  
 Swing thru . . . centers trade  
 Girls run around the boys . . . pass thru  
 Tag the line all the way . . . face in  
 Touch a quarter . . . coordinate  
 Three quarter tag this line . . . girls cloverleaf  
 Men do a single hinge  
 Just men walk and dodge  
 Single circle . . . make a wave . . . scoot back

Boys run around the girls . . . pass thru  
 Wheel and deal . . . centers zoom  
 New centers pass the ocean . . . extend tag  
 Partner trade . . . all join hands  
 Circle left one quarter to home  
 Side couples lead to right . . . circle up four  
 Sides break . . . make two lines  
 Without a stop . . . right and left thru  
 Pass thru . . . three quarter tag the line  
 Centers swing thru double  
 Outsides U turn back  
 Ping pong circulate . . . center ladies trade  
 Centers recycle . . . all double pass thru  
 Track II . . . girls trade  
 Girls run around boys  
 Three quarter tag the line . . . girls swing thru  
 Boys face right . . . circulate two times  
 Girls cast right three quarters 'round  
 Couples circulate . . . boys run around girls  
 Men circulate . . . turn thru . . . find corner

Left allemande . . . right and left grand  
 Promenade . . . don't stop . . . don't slow down  
 Two and four wheel around  
 Right and left thru  
 Pass the ocean . . . spin chain the gears  
 Boys run around partner . . . promenade home

Four and two pass thru . . . separate  
 Around one . . . make a line . . . pass thru  
 Three quarter tag the line  
 Outsides cloverleaf . . . centers swing thru  
 Same centers spin the top

Just the men extend to the girls  
 Everybody recycle . . . centers pass thru  
 Right and left thru  
 Veer to the left to a two faced line  
 Couples circulate . . . crossfire  
 Check your column . . . triple scoot  
 Hinge a quarter . . . triple trade . . . recycle  
 Pass the ocean . . . girls trade  
 Boys run around the partner . . . promenade

Sides square thru four hands . . . swing thru  
 Girls circulate . . . boys trade  
 Right and left grand . . . promenade home

### **The ADVANCED ONE Program**

Bronc Wise

*Long Beach, California*

One and three right and left thru  
 Pass the ocean . . . extend your tag  
 Swing thru  
 Acey deucey one and one half  
 Wave of six grand swing thru  
 Four girls flip your diamond  
 Four girls recycle . . . sweep one quarter  
 Boys hinge and roll . . . new line  
 Everybody load the boat . . . touch one quarter  
 Follow your neighbor and spread  
 Split circulate once and a half  
 Everybody do a six by two acey deucey  
 Flip your diamond . . . scoot back  
 Boy run around the girl . . . pass thru  
 Turn and deal . . . roll . . . lefty wave  
 Left swing thru . . . boy run left around girl  
 Brand new line . . . pass thru . . . turn and deal  
 In the middle pass thru . . . touch a quarter  
 Just the girls trade down the line . . . roll  
 Center four circulate . . . girls touch a quarter  
 You have a wave . . . acey deucey  
 Swing thru . . . boy run around the girl  
 Pass the ocean . . . recycle  
 Right and left thru  
 Roll the girl a half sashay . . . square thru  
 On the third hand . . . right and left grand  
 Meet your doll . . . promenade home



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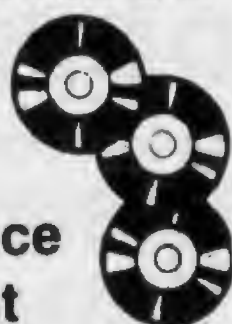
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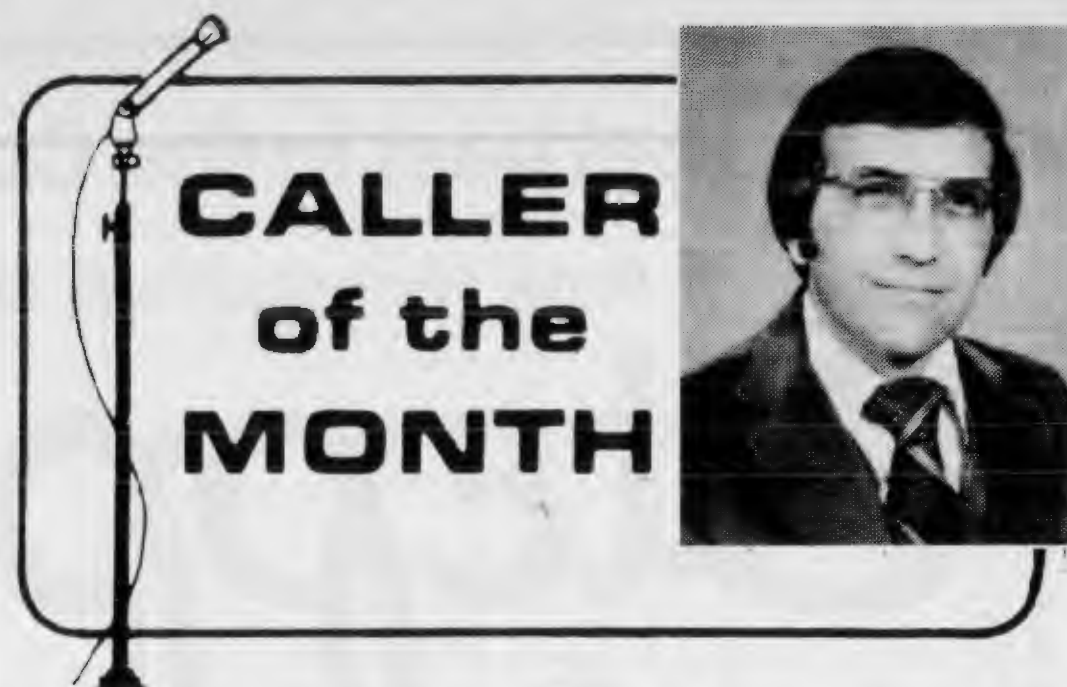
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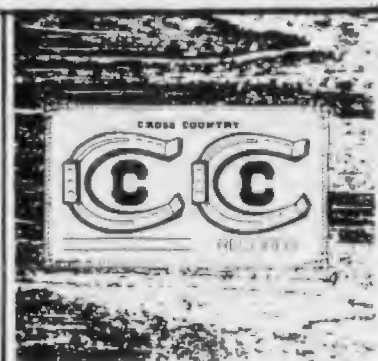


*John Eubanks, Carl Junction, MO.*

A FINE TEACHER with the patience to teach the lessons well was, according to John, the prime factor in getting him and his wife, Karen, off to a good start in square dancing as well as in a calling career that is approaching its 15th year. In turn, John has emulated the tactics of his instructor and mentor, Doyle Rutherford, teaching others to dance "with pride and good styling and to have fun while dancing" and remembering the importance of "foundation building blocks for all phases of square dancing."

A member of Callerlab, John calls each week for clubs with programs ranging from Mainstream through Advanced II and most weekends find him conducting workshops and/or calling for festivals. His regular clubs are from three states—The Kingsdale Squares, Bellavista, Arkansas; Hi-Hashers, Springfield, Missouri; the IZA Stompers, Ft. Scott, Kansas, and the Motivators, Beatonville, Arkansas. Additional guest calling involves traveling throughout the Central States including Oklahoma, Texas, Illinois and Iowa.

John says he was hooked on the fascination



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of calling and the delight of square dance choreography from the very beginning. He cites a three-day Sight Calling Seminar at the 1975 National as a well-remembered, important part of his education, along with several other caller seminars that were important aids to achievement.

John Eubanks is also a recording artist. Check out Fireball Mail, a current release on the Scope-Big Mac label. Ask John what keeps a caller returning each week to teach and call and he'll quickly reply, "Smiles, fellowship and the love of watching dancers forget their problems and have a good time."

### LETTERS, continued from page 3

correspond. She is now married and teaches a group of women dancers and also participates in square dance activities around Ebetsu, where she lives. The moral of the story is that square dancing generates great friendships both within local clubs and clear around the world.

Ed and Mary Warmoth  
Cornelius, Oregon

Dear Editor:

My license plate and frame say it all about my favorite pastime.

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Rantoul, Illinois



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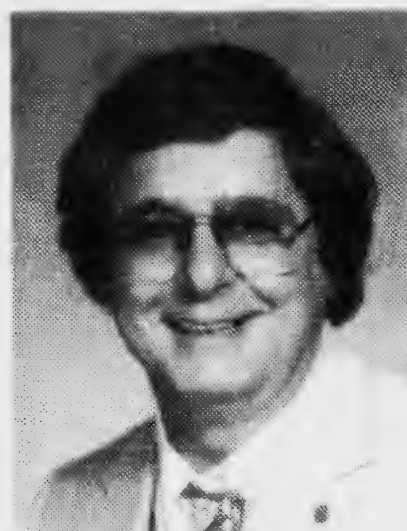
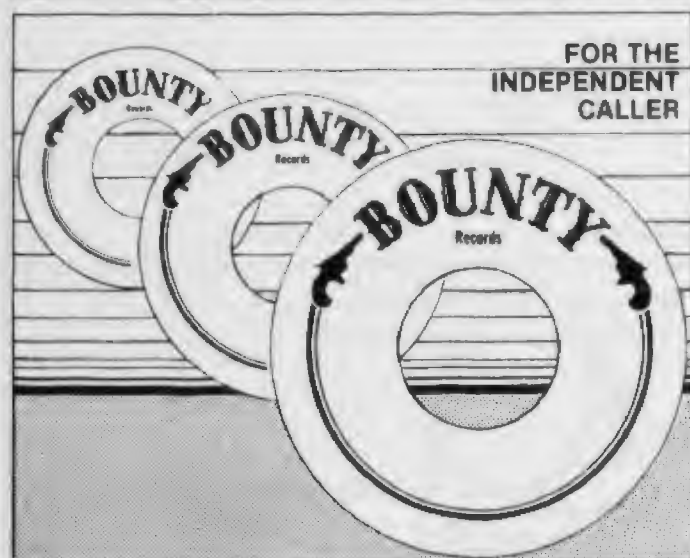
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Dear Editor:

As a relative newcomer to square dancing, I want to share the following from the Tri-State Trader, local newspaper of Knightstown, Indiana. "Perennially rising to high favor with designers, the petticoat has an ancient lineage. Originally it was the exclusive property of upper-class soldiers. Following the Norman Conquest, fighting men developed suits of armor to cover the entire body. Sheer weight of this defensive device caused much chaffing of the shoulders and, on a cold morning, a

steel-encased knight was considerably less than comfortable. So an ingenious tailor conceived the idea of making a short, snug, padded coat to wear under the coat of armor. Because such a garment was smaller than an ordinary coat, it was termed a 'petty-coat.' Soldiers were loud in their praise of the petty-coat. So civilians began to wear them under their doublets and women under their dresses. Over a period of centuries, the garment assumed its modern character." Men, we've let the modern women take our pants,



Tom Perry



Josh Frank



Bob Kuss

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BTY 103 Stay Young by Pat Diamond

### Current Releases

BTY 100 Ever Changing Woman by Bob Kuss

BTY 101 Makeup and Faded Blue Jeans by Josh Frank

BTY 102 Josh Frank First Edition (C&W Album)



Pat Diamond

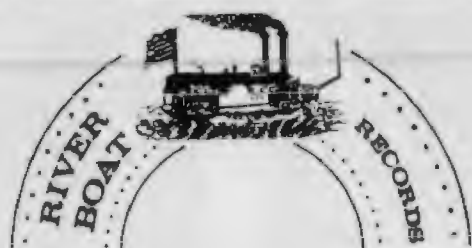
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short hair, shirts, sweaters, sweatsuits and military style for their own use. They could at least give us back our petticoats!

Dennis Howard  
Woodruff, Wisconsin

Dear Editor:

I would like to know what is the origin and intent of the no-drinking rule at square dances. I have always had the impression that alcoholic beverages were not allowed so that people of all ages, all creeds or religious beliefs could have fellowship and fun without

compromising their moral codes. I have heard callers explain that you cannot drink because the physical impairment caused by alcohol will make you unable to do the whirls and fast maneuvers.

Name Withheld on Request  
Michigan

In the early 1900's square dancing was prevalent in sections of the east in bars and ballrooms where liquor was served. Because of this and because of the type of people who frequented these establishments, the church frowned heavily on any kind of dancing, par-

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FT-114 There Must Be Something About Me  
That She Loves by Rick

FT-113 Crocodile Rock by Phil

## COMING SOON

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\*Round Dances\*



Jay Henderson



Rick Hampton



Phil Farmer



Vic Kaaria



Dawn Farmer

FT-110 Lovesick Blues by Jay

FT-109 Tune Up, 48 Basic Hoedown by Rick

FT-107 Song Sung Blue by Rick

FT-104 Snipe Romp/Flip Hoedown by Rick

FT-103 Pick Me Up On Your Way Down by Jay

FT-101 Pickin' Up Strangers by Jay

ticularly square dancing, possibly because it was popular at the time. Since the contemporary form of square dancing took hold in the late 1940's, it has enjoyed the privilege of being housed in church halls, public buildings, colleges and schools, etc. — facilities that would not be available to rowdy activities or where there might be "a jug on the floor." Of course square dancing requires clear-headedness and why should one individual (who has been drinking) spoil the pleasure of seven others in his square? A number of years ago, a dancer wrote us, "Who needs an artificial

stimulant? Liquor may boost you for a time, but it certainly ruins your coordination while the exhilaration coming from dancing with friends leaves you with no headache but with genuine and lasting pleasures." — Editor

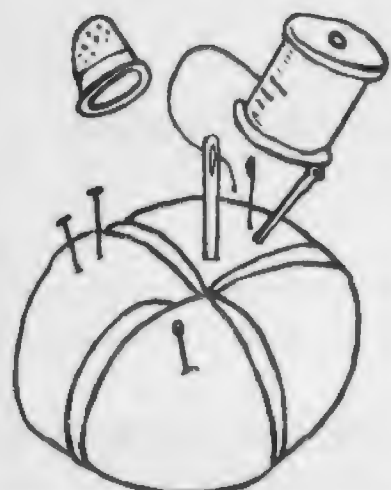
Dear Editor:

I am writing in regards to your February listing of Vacation Institutes. Kings Valley RV Resort in Northern California is an on-going operation and there is a lot of square dancing available in our area, but due to many unfore-

# Square Dancers: say it with cross-stitch!

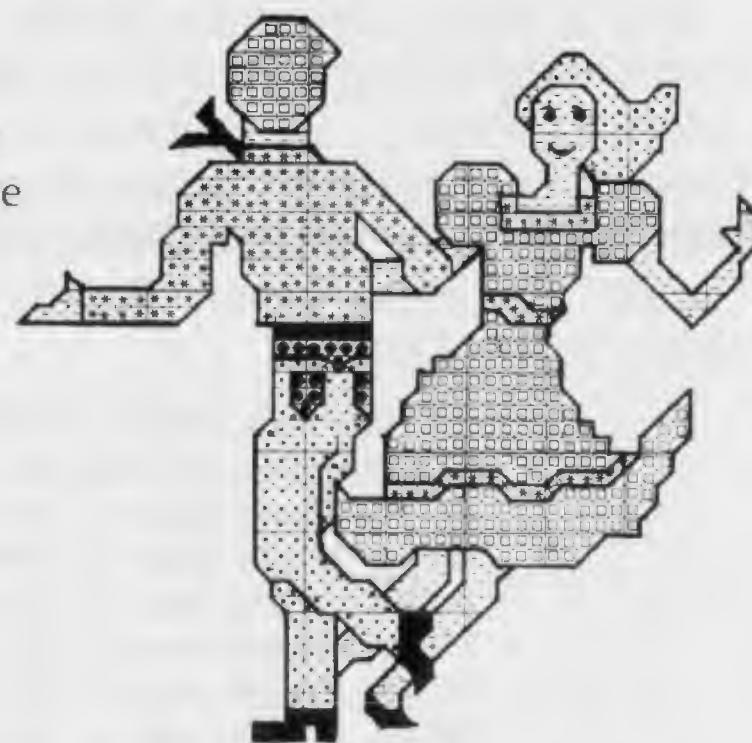
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GR 17051 **You Are Love** waltz by Della & Fred Sweet

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TOP 25366 **Sheik of Araby** No. 6 by Dick Jones  
TOP 25304 **Mountain Music** No. 4 by Dick Jones  
TOP 25364 **Apple For The Teacher** No. 2 by Dick Jones

seen circumstances we will not be offering a summer square dance program during 1984. We'd love to have dancers stop by and visit, but we don't want to disappoint them if they expect to dance on the grounds. We have signed Jerry Rash as resident caller in 1985 and are looking forward to a successful and eventful summer with him. So we invite everyone to come next summer.

Gail Steele, Manager  
Kings Valley RV Resort  
Crescent City, California

Dear Editor:

After making plans to go to Guadalajara, Mexico, we read about dancing there in your magazine. We took the name and address with us and after we arrived, called and received instructions on how to get to the San Jose Del Tajo Trailer Park Resort. Bill Cook calls the squares and Jeannie, his wife, cues the rounds. They are in Guadalajara from October to March and spend the balance of the year at their home in Washington. We also drove to Ajijic to watch the square dancers at the Chili

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Cook-Off, a charity event sponsored by American and Canadian residents to help local children and schools and we joined with the Tajo Twirlers at another charity event. So we not only visited Mexico but had a few enjoyable hours with square dancing.

Earl and Annette Levine  
Wellston, Ohio

Dear Editor:

My wife and I are taking a class in Advanced dancing. I was glad to read the Style Lab presentation in March, "The Several Faces of

Acey-Deucy." The description of the movements and the illustrations were outstanding.

Hugh Staiger  
Palmyra, Virginia

Dear Editor:

Thought you might be interested in our new square dance club, KOMA Country Kickers. We are affiliated with KOMA Radio Station in Oklahoma City. We dance a Mainstream program on the second and fourth Tuesdays. To anyone passing through our area don't come to our dance unless you want to

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Oklahoma City, Oklahoma

Dear Editor:

For years I have been trying to find the record, "Down Yonder," an instrumental version with fiddle. If anyone knows where I may purchase it, please let me know. Thank you.

Phil Howell

Rt. 1, Box C69D

Mammoth Spring, Arkansas 72554

## Mileposts

Hi Gibson, Mission Hills, California, long considered to be one of the most popular round dance teachers in the area, passed away in early March, following a bout with cancer. A member of the Southern California Round Dance Teachers Association, he served the organization in many capacities and was well respected as a choreographer. Hi is missed by his many friends and followers. Deepest sympathies are extended to his wife, Cookie.

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### SINGING CALLS

**DANNY BOY — Red Boot Star 1272**

**Key: D Tempo: 128 Range: HF Sharp LB**  
**Caller: Ron Libby**

**Synopsis:** (Intro & end) Sides face grand square — four ladies chain — chain back — promenade — (Break) Circle left — men star right — left allemande — weave ring — promenade (Figure) Heads square thru four — do sa do — swing thru — boys run right — half tag — scoot back — boys run right — slide thru — swing corner — promenade (Alternate figure)

### HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

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JP111 Nevertheless  
JP110 Once In My Life  
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JP108 Matador  
JP106 Heartbreak  
Mountain  
JP105 I Don't Know Why  
JP103 Selfish  
JP102 Rhythm of Rain

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JP403 Morning Dew — Joe & Mark  
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JP215 Little Red Wagon — Joe  
JP214 Sweet Georgia Brown  
— Joe  
JP505 Muddy River/Feeling  
Good — Hoedown  
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JP402 Four In The Morning  
JP401 Tennessee Sunshine

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JP212 I Roll Out The Barrell  
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JP302 No Love  
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— Sides square thru four — touch a quarter —  
follow your neighbor — explode the wave —  
partner trade — reverse the flutterwheel —

## REVIEWER'S COMMENTS

It has been customary at Convention time each year to expect an avalanche of new recordings. However, to this point, every month of 1984 has been phenomenal with a consistently large number of new releases.

sweep one quarter more — rollaway — swing — promenade.

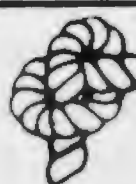
**Comment:** A great musical instrumental by a

good group of musicians. This tune is very familiar to all and with a voice like Ron's sounds very good. The introduction of grand square is rushed but can be corrected. This record offers Mainstream and Plus figures. Some metering of words on the Plus figures will need practice. Rating: ☆☆☆☆

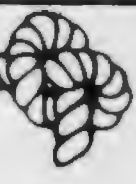
## YOU'RE OUT DOIN' — Gaslight 004

Key: G Tempo: 132 Range: HD  
Caller: Berry Vestal LG

**Synopsis:** (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads prome-



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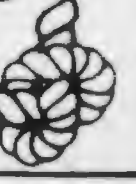
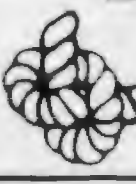
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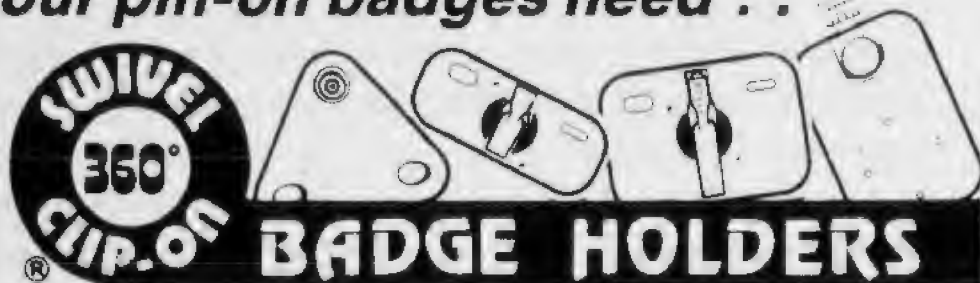
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nade halfway — walk in square thru four —  
right and left thru — veer left — ferris wheel —  
square thru three quarters — swing that lady  
— promenade her home.

**Comment:** Clear reproduction of vocal with average musical accompaniment. The figure offers Mainstream choreography. Berry does a nice job with a rock type rendition. Music offers a strong beat with guitar lead. Gaslight records seem to improve with each release.

Rating: ☆☆☆

## WHO's GONNA PLAY THIS OLD PIANO — Roofers TRR 124

**Key: C** **Tempo: 128** **Range: HC**  
**Callers: Gerald McWhirter & Danny Payne LC**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A clear calling job on this release to a good tune that was an old MacGregor release. The figure is very danceable Mainstream choreography. The bass response was a little heavy through this reviewer's P.A. but not seriously so. Also the volume seemed slightly lower than average. Good rhythm carried throughout.

Rating: ☆☆☆

## YOU MADE A WANTED MAN OF ME — River Boat 209

**Key: E** **Tempo: 134** **Range: HE**  
**Caller: Ron Welsh** **LE**

**Synopsis:** (Intro & break) Circle left — left allemande — do sa do — left allemande — weave ring — swing — promenade (End) Sides face grand square — circle left — left allemande — swing — promenade (Figure) Head couples promenade halfway — lead right do sa do — swing thru — boys run right — bend the line — right and left thru — slide thru — square thru three quarters — swing corner — promenade.

**Comment:** The key on this record may have to be tried for comfort. Music was a little loud for dancers to hear clearly on the floor but the figure was most adequate. The dancers felt it



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was quickly and closely timed. Rating: ☆☆☆

**ME AND MY GAL — Blue Star 2224**

**Key: F      Tempo: 130      Range: HC**

**Caller: Johnnie Wykoff      LB**

**Synopsis:** (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — swing partner — promenade (Figure) Head couples promenade three quarters — side couples square thru three quarters — right and left thru — rollaway — do sa do — make an ocean wave — boys trade — turn thru — left allemande — pass by one — swing next —

promenade.

**Comment:** A danceable tune that is certainly well known by all and was due for a reissue. The music is good and the figure is well timed using Mainstream figures. The key may have to be tried by callers. A good release.

Rating: ☆☆☆☆

**WAR IS HARD ON THE HOMEFRONT —  
G & W 606**

**Key: C      Tempo: 126      Range: HB Flat**

**Caller: Marty Vanwart      LA**

**Synopsis:** (Break) Four ladies promenade — home box the gnat — swing — join hands

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circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — spin chain thru — girls circulate twice — boys move down the line — turn thru with partner — left allemande — walk by one — Swing — promenade.

**Comment:** A different introduction with a rather novel tune and words. The figure is well-timed and danceable with Mainstream moves. Music is good. Most callers can easily handle this release. Rating: ☆☆☆☆

### DOUBLE SHOT OF MY BABY'S LOVE — Riverboat 208

**Key: G**      **Tempo: 130**      **Range: HB**  
**Callers: Kelly Mizuno & Larry Letson**      **LD**

**Synopsis:** (Intro & break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — do sa do corner — swing thru — boys run right — ferris wheel — centers pass thru — slide thru — square thru three quarters — swing corner — promenade (Tag) Sides face grand square.

**Comment:** The figure is Mainstream and nothing unusual. Music is above average. This reviewer feels the called side would be better without a second voice for clarity. Floor dancers found it a little difficult to hear properly. Possibly the music could have been a little more in the background. Callers did a nice job. Rating: ☆☆☆

### EASTER PARADE — Lamon 10095

**Key: F**      **Tempo: 134**      **Range: HC**  
**Caller: Bruce Williamson Jr.**      **LA**

**Synopsis:** (Break) Four ladies chain three quarters round — four ladies chain straight across — sides face grand square and walk eight steps — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — tag the line — all face right —





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wheel and deal — pass thru — U turn back — swing corner — promenade.

**Comment:** A quick moving dance with very closely timed dance movements. The music is very adequate. A slight slowing of the record made it easier and smoother to execute. Particularly appropriate for the Easter season but a sufficiently well known standard melody to use anytime of the year. Rating: ☆☆☆

**SMILE AWAY EACH RAINY DAY — Lore 1213**

**Key: G      Tempo: 130      Range: HB**

**Caller: Johnny Creel      LA**

**Synopsis:** (Break) Four ladies promenade —

swing at home — join hands circle left — allemande left corner — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down middle curlique — walk and dodge — swing thru — boys run right — bend the line — right and left thru — slide thru — square thru three quarters — swing corner — promenade.

**Comment:** A really well known square dance recording from past issues. Johnny does a nice job. The bass beat is strong with an improved sound music-wise by Lore. The figure is Mainstream, well-timed and very danceable. Rating: ☆☆☆

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*Line Dance* LR-10096 Ragga Cowboy — Carlton Moody

**WANTED MAN — Mountain 33**

**Key: D      Tempo: 130      Range: HD**  
**Caller: Craig Rowe      LD**

**Synopsis:** (Break) Circle left — allemande left —  
 own do sa do — allemande corner again —  
 weave ring — swing — promenade (Figure)  
 Heads square thru four in the middle — do sa  
 do — touch one quarter — follow your neigh-  
 bor — don't spread — explode the wave  
 instead — partner trade — slide thru — corner  
 swing — promenade (Alternate figure) Sides  
 square thru four in the middle — do sa do —  
 swing thru — boys trade — boys run — half  
 tag — walk and dodge — partner trade —

slide thru — corner swing — promenade.

**Comment:** This release offers a host of figures  
 including follow your neighbor and explode  
 the wave. The melody line is not difficult to  
 follow. The alternate figure is Mainstream.  
 Clearly called by Craig. Rating: ☆☆☆

**CAB DRIVER — Blue Star 2225**

**Key: C      Tempo: 128      Range: HD**  
**Caller: Nate Bliss      LG**

**Synopsis:** (Break) Circle to the left — reverse  
 back single file — girls step out once around  
 — turn thru — left allemande — weave ring —  
 swing — promenade (Figure) Heads prome-

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— heads pass thru — do sa do — make a  
wave — swing thru — girls trade — turn thru —  
left allemande — swing new girl — promenade.

**Comment:** Another familiar old tune that dancers  
are acquainted with. The figure is very dance-  
able with simple moves, timed well enough to  
be enjoyable. The vibes on the instrumental  
add life to the music.

Rating: ☆☆☆☆

**SQUARE DANCE POLKA — Ocean 7**

Key D      Tempo: 130      Range: HB  
Caller: Bobby Hilliard      LC Sharp

**Synopsis:** Complete call printed in Workshop.

**Comment:** A novelty release especially because  
of the words that are used. Music is average  
but the figure is closely timed. Rather nice to  
hear this kind of recording for a change. The  
alternate figure offers a diamond circulate and  
flip the diamond.

Rating: ☆☆☆☆

**BLUE EYES DON'T MAKE AN ANGEL —  
Blue Star 2226**

Key: B Flat      Tempo: 130      Range: HC  
Caller: Marshall Flippo      LC

**Synopsis:** (Intro) Sides face grand square —  
ladies chain across — chain back — prome-

**SEE YOU ALL IN BALTIMORE! DROP BY OUR BOOTHS & YAK AWHILE**



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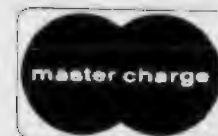


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**Comment:** Good music. Flip uses some nice figure action with chase right in the moves. A

tune that should be easily called to by most callers. Thoroughly enjoyed by the dancers.

Rating: ☆☆☆☆

## FIREBALL MAIL — River Boat 203

Key: D      Tempo: 128      Range: HD

Callers: Ron Welsh & Buddy Weaver      LA

**Synopsis:** (Break) Four ladies promenade-swing at home — join hands circle — left allemande — weave ring — swing — promenade (Figure) Head two square thru four — corner do sa do — swing thru — spin the top — boys move up — right and left thru — square thru three quarters — swing corner — promenade (Tag) Al-



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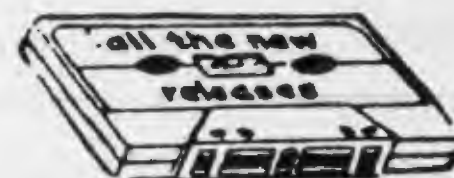
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lemande left — do sa do — bow to partner.  
**Comment:** Unusual that two releases this month  
featured this tune after being on the shelf for  
so many years. The two callers offer good  
rhythmic execution to a Mainstream figure that  
seems overused. The music is average but  
has a strong beat emphasis. Rating: ☆☆☆

**HOW COULD I LOVE HER SO MUCH —**  
**Red Boot 2992**

**Key: C** **Tempo: 128** **Range: HE**  
**Caller: Johnny Jones** **LB**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A country western sound with ballad

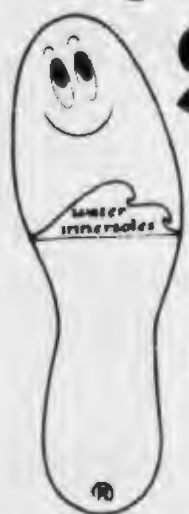
type lyrics. Good music and Johnny comes  
across very clearly with a simple figure that all  
callers can use. Dancers registered mixed  
emotions on this but the rating reflects their  
final opinion. Rating: ☆☆☆☆

**SENTIMENTAL OL' YOU — Lamon 10094**

**Key: C** **Tempo: 136** **Range: HC**  
**Caller: Bill Wentz** **LB**

**Synopsis:** (Break) Sides face grand square —  
circle left — left allemande — promenade  
(Figure) Heads square thru four — corner do  
sa do — spin chain thru — girls circulate twice  
— turn thru — left allemande — walk by one —

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take next and promenade.

**Comment:** Smoothly executed by the caller. An average figure. The dancers will have to take small quick steps to keep up with the tempo. It could be slowed a little. The music and quality of the release is very good and makes for good listening.

Rating: ☆☆☆

### ARE YOU TEASIN' ME — G&W 607

**Key:** D **Tempo:** 128 **Range:** HB  
**Caller:** Jack Murray **LC Sharp**

**Synopsis:** (Intro) Sides face grand square — left allemande corner — do sa do own — left allemande — promenade (Break & end) Four

ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four hands — right and left thru — veer to left — couples circulate — half tag — scoot back — boys fold — girls turn thru — star thru — promenade.

**Comment:** An easy tune with a melody line that would not pose problems for callers. The music is good and well recorded. The choreography has enough moves to make the dance interesting without too much effort.

Rating: ☆☆☆

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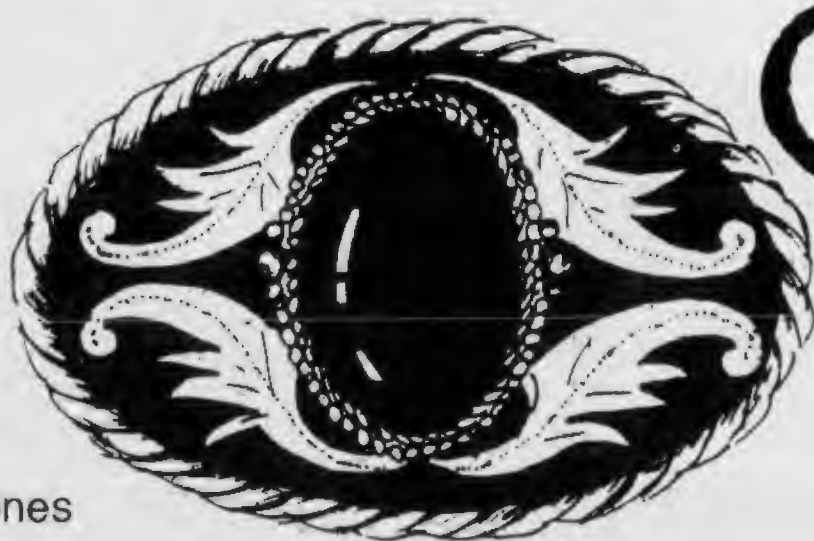
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## A TASTE OF THE WIND — Red Boot 292

**Key: C      Tempo: 128      Range: HC  
Caller: Dick Bayer      LB**

**Synopsis:** (Intro) Circle left — left allemande — do sa do — men star left — turn thru — left allemande — promenade (Break & end) Sides face grand square — circle left — allemande left — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do — eight chain four — swing your corner — promenade.

**Comment:** A nice recording that is musically above average. The figure is Mainstream and not outstanding. The voices came across

clearly to the dancers on the floor. Overall the dance was considered average by the dancers. Rating: ☆☆☆

## OH BABY MINE — Blue Star 2221

**Key: F      Tempo: 132      Range: HC  
Caller: Rocky Strickland      LF**

**Synopsis:** (Break) Sides face grand square — four ladies chain — chain home — promenade (Figure) Heads promenade halfway — walk in square thru four — swing thru outside two — boys run right — ferris wheel — square thru three quarters — swing that corner — promenade.



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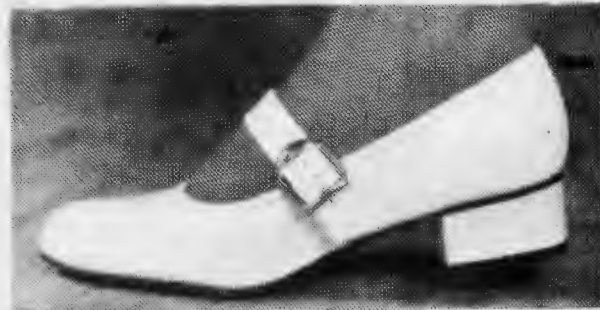
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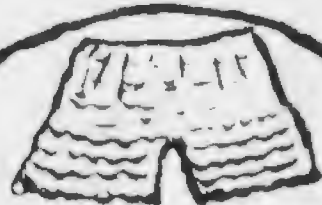
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**Comment:** A tune most all callers will be familiar with and able to use without a problem. The music is average, the voices are clear on the record and the choreography is very danceable. Rating: ☆☆☆

**COAL MINER'S DAUGHTER — Prairie 1000**

Key: E, F, Sharp

Tempo: 128

Range: HA Sharp

Caller: Al Horn

LC

**Synopsis:** Complete call printed in Workshop.

**Comment:** A most commendable effort and unselfish on the part of Al Horn to present the efforts of a group of handicapped young

people featuring Sheri Brobham on the vocal with Al. The release is different and has a Mainstream figure. This reviewer is placing it in the Workshop section so it will be noticed. On the overall it's a fairly fine release and should be given a try. Rating: ☆☆☆☆

**HOW LUCKY — Desert 14**

Key: F

Tempo: 130

Range: HD

Caller: Jim Davis

LF

**Synopsis:** (Break) Circle left — men star right — allemande — weave ring — swing own — promenade (Figure) Head couples promenade halfway — walk in square thru four

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hands — touch one quarter — scoot back —  
boys run right — pass thru — partner tag —  
trade by — swing corner — promenade.

**Comment:** A nice feeling to this release that offers Mainstream with the use of a partner tag. Dancers may have to be warned of the movement since it is not used too often. Jim does a nice job and the recording offers a simplified musical rendition featuring guitars with strong emphasis on the beat. Rating: ☆☆☆☆

## PARADISE CALLED TENNESSEE —

**Blue Star 2223**

**Key: C**

**Tempo: 130**

**Range: HD**

## Caller: Marshall Flippo

**LC**

**Synopsis:** (Intro) Circle left — left allemande — at home do sa do — left allemande — weave ring — swing partner — promenade (Break & end) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — couples circulate — ferris wheel — centers pass thru — everybody pass thru — trade by — swing corner — promenade.

**Comment:** A release that seems to have an over abundance of words in some places with a



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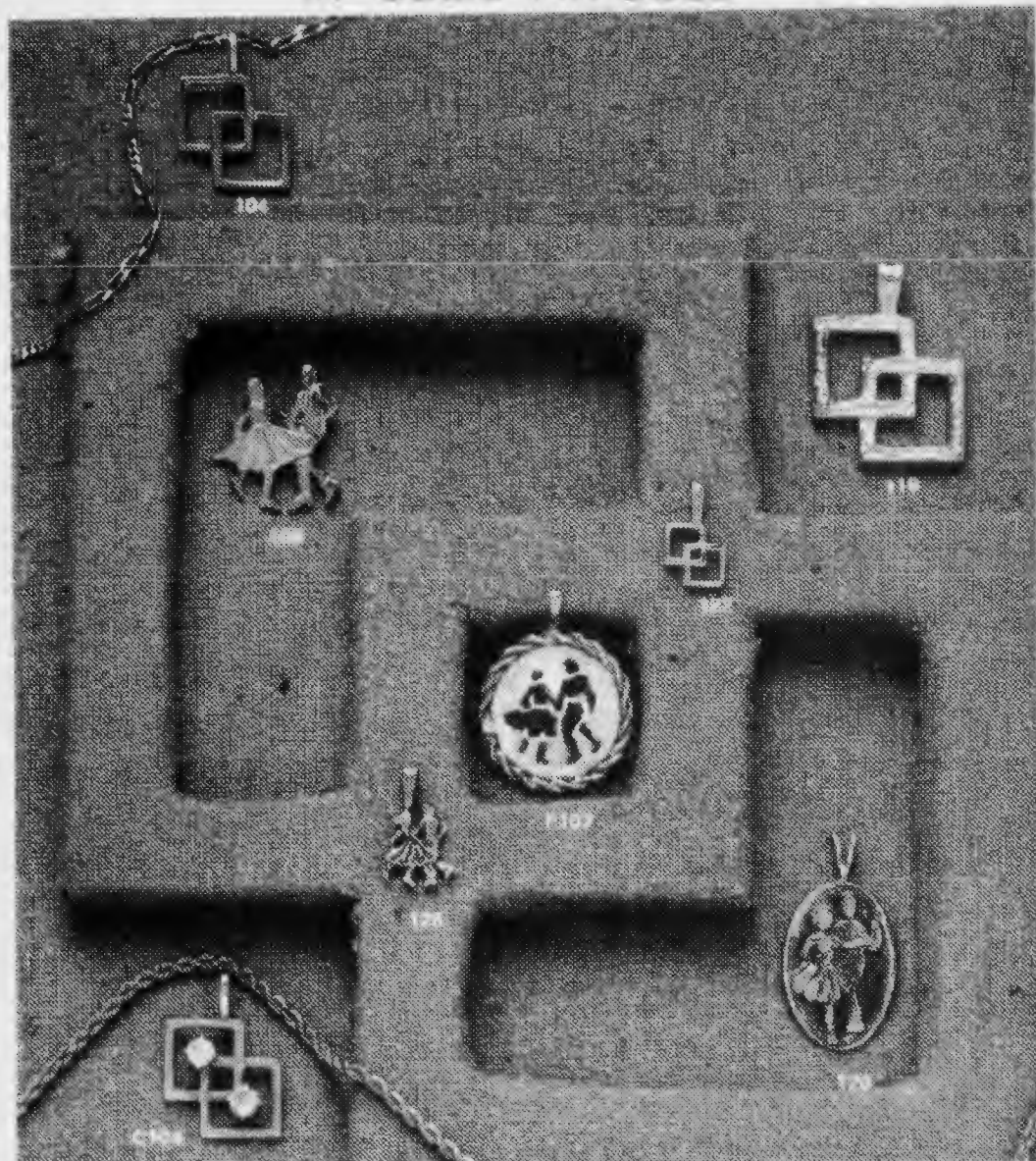


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key that seemed a little high. Not one of Flip's best but is, as usual, still very danceable figure-wise. Music is average. Rating: ☆☆☆

### FIREBALL MAIL — Roofers-TRR119

**Key:** E Flat **Tempo:** 128 **Range:** HE Flat  
**Caller:** Gerald McWhirter **LB Flat**

**Synopsis:** (Break) Allemande left — allemande thar — gents center right hand star — shoot star — right to partner pull by — allemande left — weave ring — swing partner — promenade (Figure) Heads promenade halfway — sides star thru — pass thru — swing thru — spin the top — right and left thru — pass the ocean — split circulate go double — swing — promenade (Alternate figure) Heads square thru four — right and left thru — swing thru — spin the top — right and left thru slide thru — pass thru — left allemande — swing — promenade.

**Comment:** Good rhythm. Clear calling. The bass response is very heavy but acceptable. Figure has a little different twist with the offering of a double split circulate. Rating: ☆☆☆

### WANTED MAN — Blue Star 2222

**Key:** C **Tempo:** 128 **Range:** HC  
**Caller:** Johnnie Wykoff **LG**

**Synopsis:** (Break) Walk around corner — turn partner by left — boys star right — put arm around partner star promenade — girls roll back and allemande — weave ring — swing — promenade (Figure) — Head two ladies chain three quarters — rollaway — make a line of three — forward and back — touch a quarter — extend — trade and roll — right and left thru — star thru — pass thru — swing — left allemande — promenade.

**Comment:** A nice bit of choreography using Mainstream movements. The music is good and was thoroughly enjoyed by the dancers. Well recorded and seems to have an edge on the other releases of this tune. Rating: ☆☆☆☆



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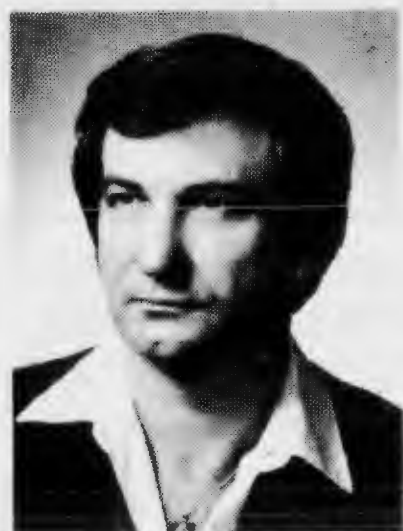
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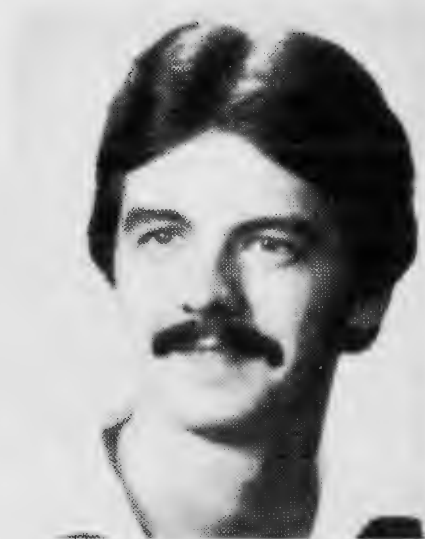
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## HOEDOWNS

**KIRKWOOD — Blue Star 2227**

Key: G

Tempo: 132

Music: Bayou Ramblers: Fiddle, Bass, Drums,  
Guitar

**WHITE FACE —** Flip side to Kirkwood

Key: F

Tempo: 134

Music: Bayou Ramblers: Fiddle, Drums,  
Bass, Guitar

Comment: Strong emphasis on the beat and  
background melody. More so on White Face

than on Kirkwood. Instrumentation offers the  
traditional sound, especially on Kirkwood.

Rating: ☆☆☆

## FLIP HOEDOWN

**DO — Red Boot 313**

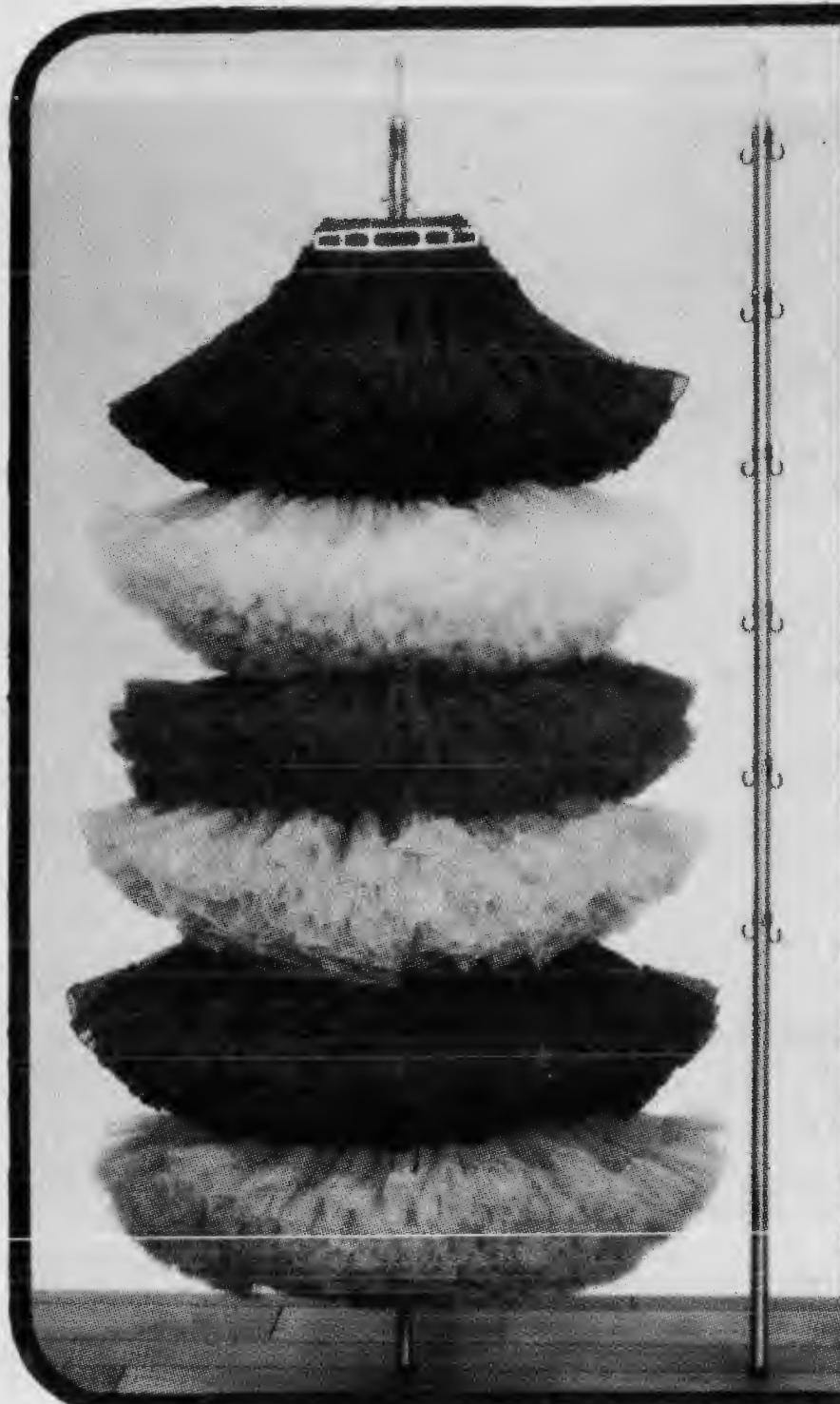
Key: G

Tempo: 128

Caller: Don Williamson

Comment: A fine hoedown instrumental that is  
well recorded and solid in all respects. The flip  
side features Don calling a basic dance for the  
new dancers. Great to use at a basement  
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Rating: ☆☆☆☆



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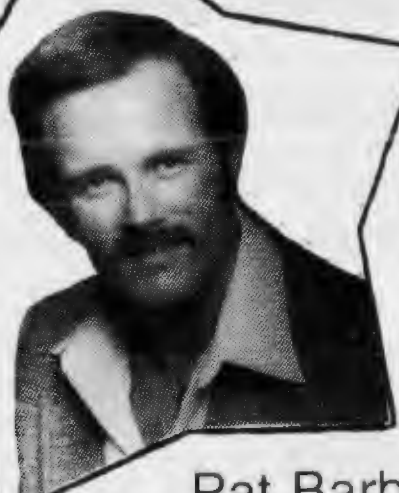
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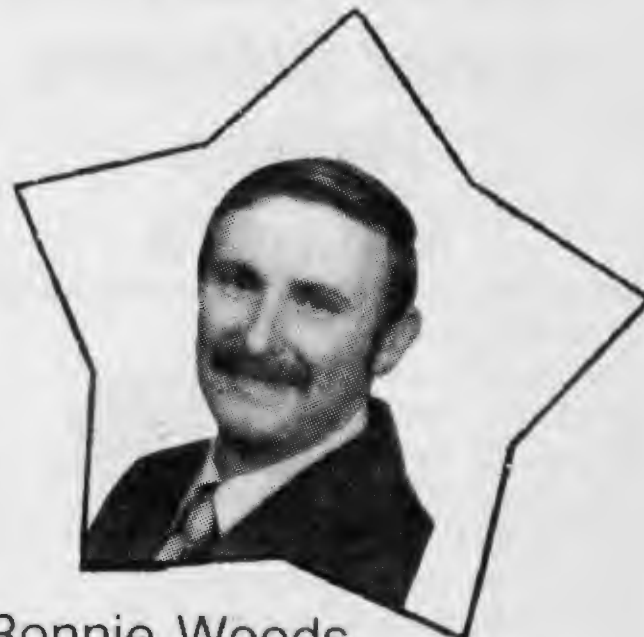
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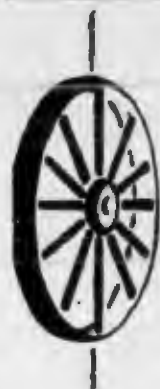
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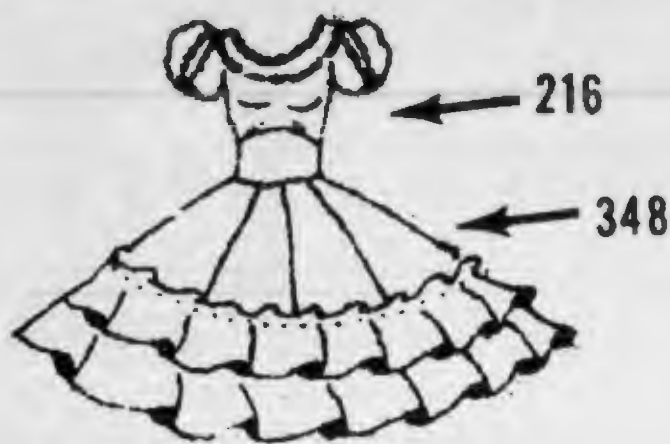
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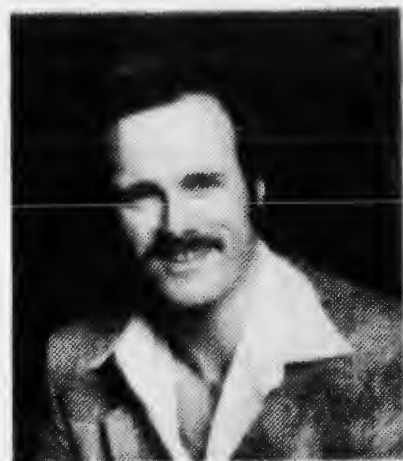




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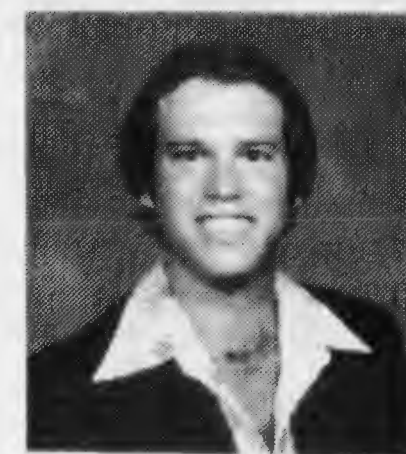
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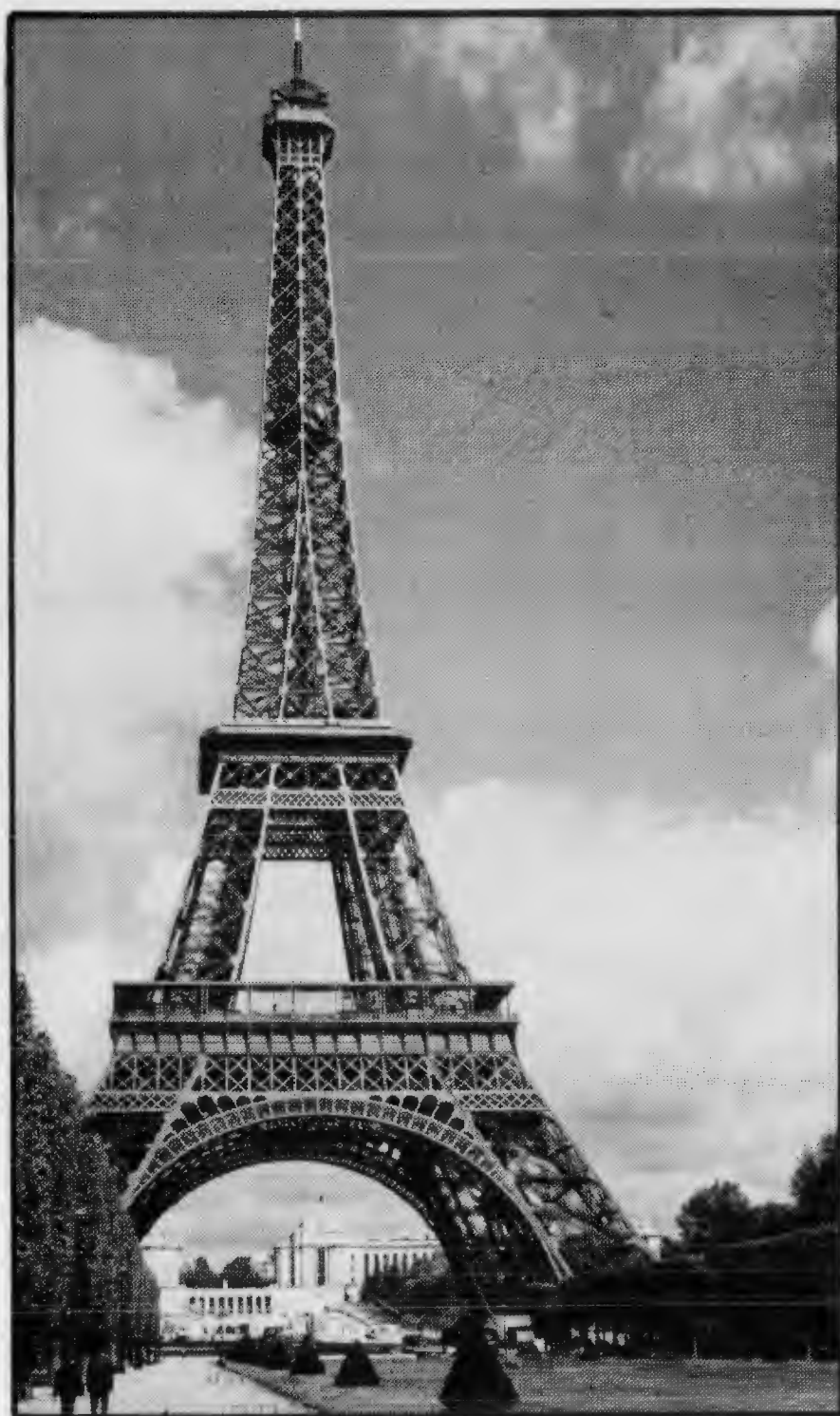
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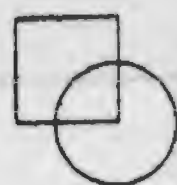
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Anina's, 63  
Armeta, 70  
ASDW Tour/France, 101  
Authentic Patterns, 67  
B 'N' B's International, 72  
B & S Square Dance Shop, 65  
Badge Holders, 72  
Balloon Baron, 94  
Bill & Anne's, 2, 107  
Birdie's Run, 85, 99  
Blue Engravers, 63  
Bonnie's Stitchery Boutique, 66  
Bounty Records, 64  
Brahma Records, 74  
C & C Originals, 69  
Calico House, 101  
Callers-Cuers Corner/Supreme  
Audio, 68, 74  
Callers Record Corner, 76  
Charmz-Reaction, 72  
Chicago Country Records, 62  
Chinook Records, 99  
Coast Shoes, 83  
Dancer's Corner, 62  
Davis, Bill, 75  
Dell Enterprises, 64  
Dixie Daisy, 86, 87

Dress for the Dance, 104, 105  
ESP Records, 91  
Fann Burrus Collection, 77  
Fine Tune, 66  
Fun Valley Resort, 93  
Golden, Cal, 98  
Gordon Bros. Shoes, 112  
Grenn Records, 67  
GU3 Enterprises, 90  
Hanhurst's Tape &  
Record Service, 81  
Happy Feet, 82  
Hi Hat Records, 68  
Hilton Audio, 52  
Jackpot Festival, 6  
JoPat Records, 71  
Kalox Records, 75  
Kopman, Lee — Tapes, 74  
Kush, JR, 88  
Lamon Records, 77  
Lee's Calico Country, 95  
Local Dealers, 73  
M&W Records, 101  
Mail Order Record Service, 62  
Merrbach Record Service, 7  
Mississippi Gulf Festival, 102  
Moon Valley Resort, 94  
Micro Plastics, 90  
Miltech Inc., 4

Mustang Records, 82  
National S/D Campers, 84  
Niagara Council of Arts, 103  
Old Pueblo Trader, 76  
Ox Yoke Shop, 88  
Peters, Bill, 85, 89  
Prairie, Desert, Mountain, Ocean, 80  
Ponderosa Records, 102  
Rawhide Records, 5, 106  
R.J. Enterprises, 92  
Red River Community House, 100  
Red Boot Records, 69  
Rhythm Records, 97  
River Boat Records, 65  
Roofer's Records, 94  
Ruff, Bob/Wagon Wheel  
Records, 95  
Scope Records, 89  
Sewing Specialties, 70  
Shirley's S/D Shoppe, 96  
Shopper's Mart, 108, 109  
Simkins, Meg, 98  
Smith, Nita, 111  
Square Dance Record Roundup, 8  
Square Dance Time/Murtha, 100  
Steppin' Out, 61  
Thunderbird Records, 92  
Triple R Western Wear, 71  
Vee Gee, 96  
Wardle, Allen/Record Catalog, 80  
Weber Shoes, 78, 79  
Yellow Rock Shoppe, 81



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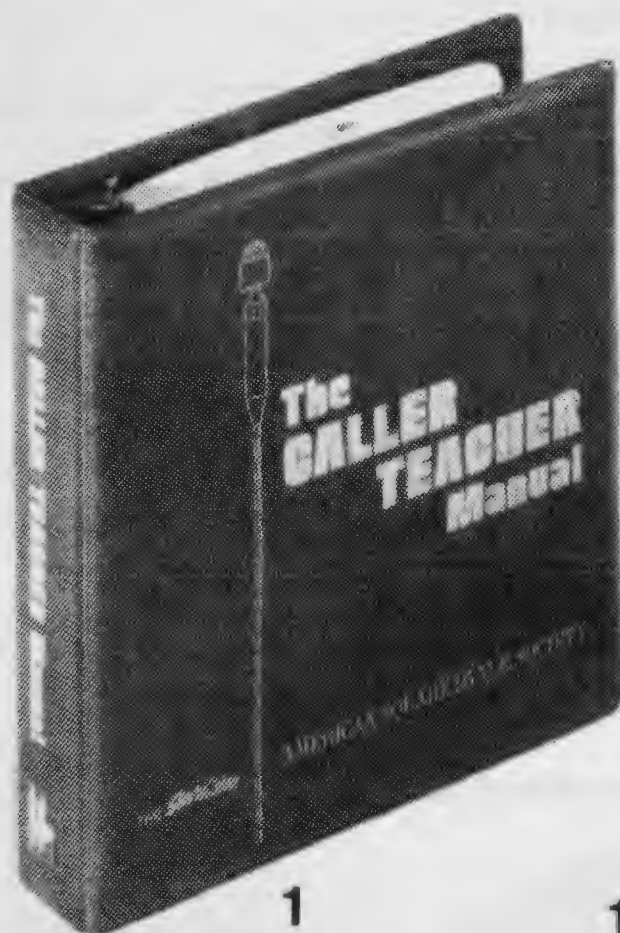


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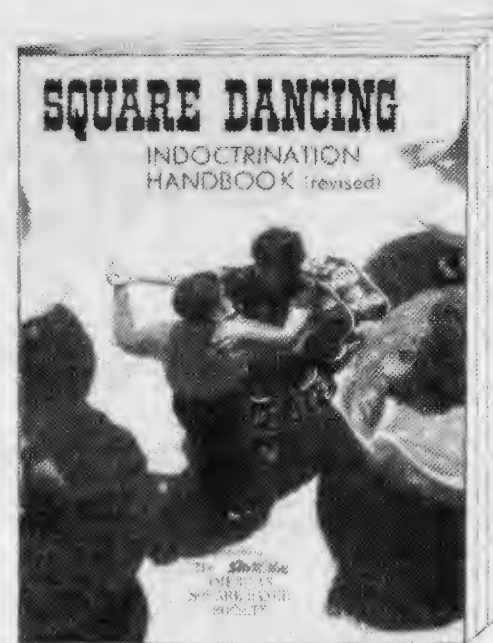
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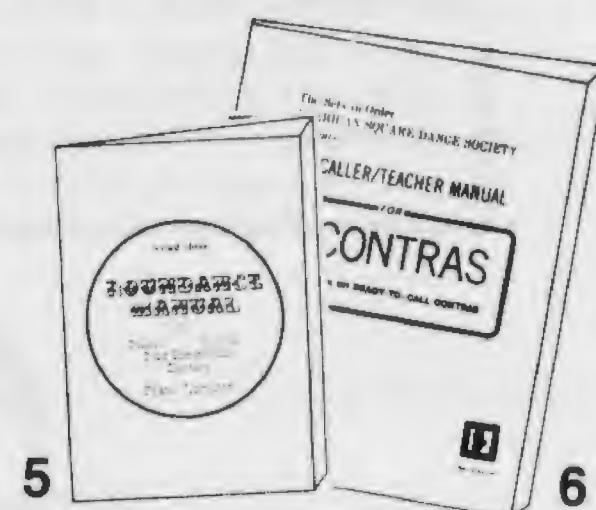
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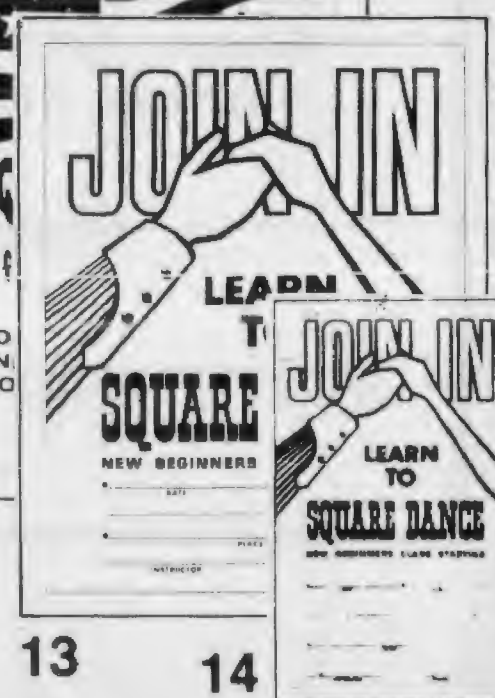


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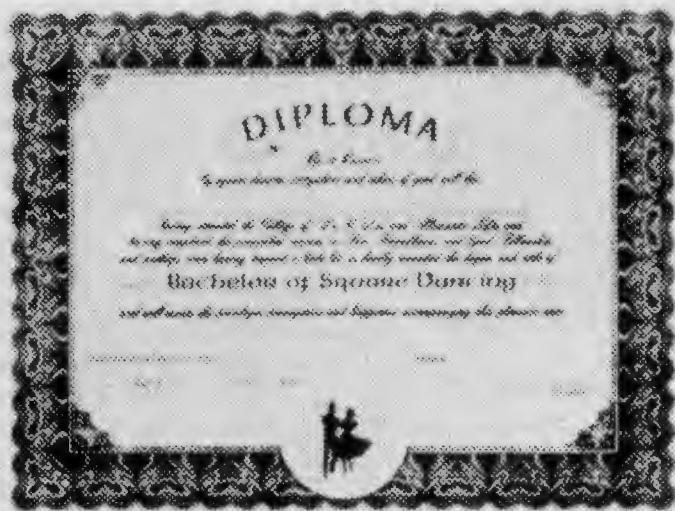
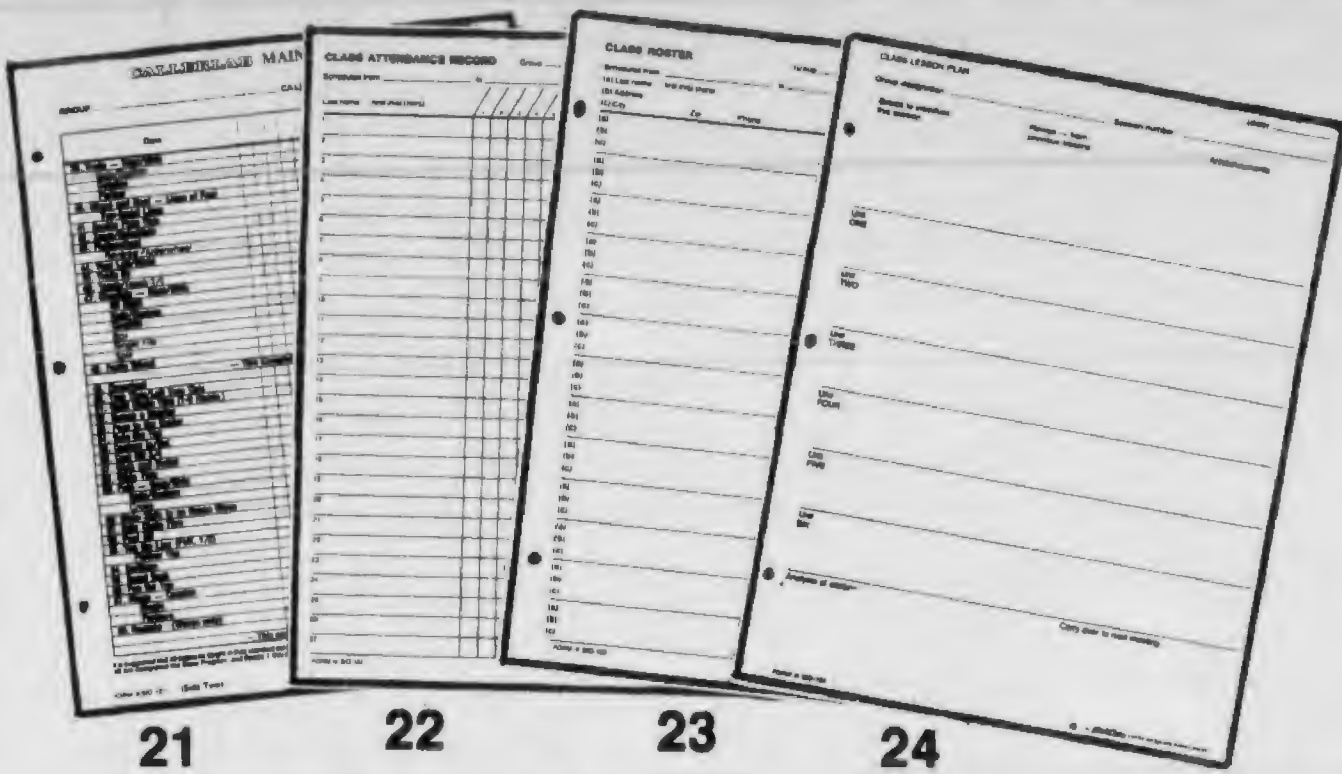


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